

Jacobo Ficher Collection

Processed by the Music Division of the Library of Congress



Music Division, Library of Congress

Washington, D.C.

2003

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**2004-04-15 converted from EAD 1.0 to 2002 by
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Collection Summary

Title: Jacobo Ficher collection

Span Dates: 1864-1997

Bulk Dates: (bulk 1919-1978)

Call No.: ML31.F47

Creator: Ficher, Jacobo, 1896-1978.

Size: 73 linear ft.; 68 boxes; ca. 6,000 items

Repository: Music Division, Library of Congress, Washington, D.C.

Abstract: The collection comprises practically all the composer's works, mainly holograph ms. scores in all major categories of composition. It also includes documents, correspondence (to and from Leonard Bernstein, Carlos Chávez, Elizabeth Sprague Coolidge, Aaron Copland, Henry Cowell, Vivian Fine, Alberto Ginastera, Paul Kletzki, Nicolai Malko, Eugene Ormandy, Arthur Rubinstein, Nicolas Slonimsky, Leopold Stokowski, and others), writings, programs, and scrapbooks.

Language: Collection material in English

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by personal names, subjects, and listed alphabetically therein.

Personal Names:

Bernstein, Leonard, 1918- --Correspondence.

Chávez, Carlos, 1899- --Correspondence.

Coolidge, Elizabeth Sprague, 1864-1953--Correspondence.

Copland, Aaron, 1900- --Correspondence.

Cowell, Henry, 1897-1965--Correspondence.

Ficher, Jacobo, 1896-1978--Autographs.

Ficher, Jacobo, 1896-1978--Correspondence.

Ficher, Jacobo, 1896-1978.

Fine, Vivian, 1913- --Correspondence.

Ginastera, Alberto, 1916- --Correspondence.

Kletzki, Paul--Correspondence.

Malko, Nicolai, 1883-1961--Correspondence.

Ormandy, Eugene, 1899-1985--Correspondence.

Rubinstein, Artur, 1887- --Correspondence.

Slonimsky, Nicolas, 1894- --Correspondence.

Stokowski, Leopold, 1882-1977--Correspondence.

Subjects:

Musicians--Correspondence.

Administrative Information

Provenance

Gift; Miguel Ficher; 1998.

Accruals

No further accruals are expected.

Processing History

The Jacobo Ficher Collection was processed in 1999 by Susana Salgado with assistance from Kevin LaVine for the translation of Russian documents and letters, and to Wilda Heiss for her advice in the processing of this collection. We are indebted to Dr. Miguel Ficher for his continuous support and collaboration. This Finding Aid was prepared with Corel WordPerfect 8. In 2003, Michael A. Ferrando coded and edited the finding aid for EAD format.

Copyright Status

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Restrictions

Certain restrictions to use or copying of materials may apply.

Preferred Citation

Researchers wishing to cite this collection should include the following information: container number, the Jacobo Ficher collection, Music Division, Library of Congress, Washington, D.C.

Biographical Sketch

<i>Date</i>	<i>Event</i>
1896	On January 15 Jacobo (Iakov) Ficher was born in Odessa, Russia to Alexander Ficher (Odessa, 1864 - Buenos Aires, 1937), trombonist of the Odessa Philharmonic Orchestra, and his wife Iente Mirl (Elena) Gotz.
1901	He began violin studies at five, but they were soon interrupted due to his mother's death.
1903	His violin studies continued with professors, Piotr S. Stoliarsky and M. T. Hait.
1912	He applied to the Saint Petersburg Conservatory at sixteen. After being admitted, he travelled alone to the imperial capital and began his academic musical studies. He studied violin under Sergei Korguieff and Leopoldo Auer, and fugue, harmony, counterpoint, composition and orchestration with Vasili Kalafati, Maximilian Steinberg, Nikolay Tcherpnin and Nicolai Sokoloff.
1917	He graduated from the conservatory (then the Petrograd Conservatory) as a "Free Artist."
1917-1923	He composed his first works: songs, and piano and violin pieces.
1919	Winner of an orchestra competition judged by Alexander Glazounov, he was appointed concertmaster of the ex-Imperial Opera Orchestra (renamed the Academic Opera Orchestra). However, he remained in that position for a short period after seeing, when he came back to Odessa, the deprivation that the city began to suffer.
1919	On August 1 he was soloist in Bruch's G minor Violin Concerto with the Soviet Odessa Philharmonic under conductor L. P. Steinberg.
1920	In Odessa on June 3 [16 in Gregorian calendar] he married the pianist Ana Aronberg, a pupil at the Odessa Conservatory.
1921	Due to the famine and persecution in Odessa the couple and members of their family fled to Poland.
1923	On February 10 Jacobo Ficher, his wife, younger brother, sister-in-law, and his father with his second wife arrived in Buenos Aires, Argentina and established themselves there.
1923	Being the peak of the Carnival season in Buenos Aires, he was engaged the day after his arrival to play the violin and provide music at masked balls.

- 1923 Later on, he formed with his wife, his father and his younger brother Rachmiel (who played the cello) a small orchestra to play at silent movies in a Buenos Aires cinema. Due to an exhausting playing schedule they resigned, but soon were contracted by a posh Buenos Aires hotel to play popular music and also medleys of classical composers.
- 1923 On June 24 his first child, a son Miguel, was born.
- 1924 He composed his first orchestral work, *Suite no. 1*
- 1927-1928 With *Poema heroico Op. 7* he shared with Dmitri Shostakovich the only two second prizes awarded in a contest organized by the Leningrad Philharmonic Orchestra.
- 1928 On February 7 his second child, a daughter Myra, was born.
- 1929 He won two prizes: the Municipality of Buenos Aires Prize for his first string quartet and the Asociación del Profesorado Orquestal Prize for *Obertura patética, Op. 11*
- 1929 He co-founded the Grupo Renovación with Juan José Castro, José María Castro, Juan Carlos Paz, and Gilardo Gilardi.
- 1929 He received the Asociación del Profesorado Orquestal Prize for *Exodus-Obertura para orquesta sinfónica, Op. 11*
- 1931 He won again the Municipality of Buenos Aires Prize for *Sulamita, poema de amor, Op. 8* for orchestra.
- 1932 Again, he won the Asociación del Profesorado Orquestal Prize for *Tres bocetos sinfónicos inspirados en el Talmud, Op. 17*.
- 1932 He was nominated conductor of the Orchestra Asociación del Profesorado Orquestal.
- 1933 He was also nominated conductor of the Radio Nacional, Radio Municipal, and Radio Belgrano orchestras.
- 1936 He was the winner of second prize for *La rosa muerta, poema para coro mixto y piano, Op. 34*, in a contest sponsored by the Idelssohn Association of Johannesburg, Sud Africa.
- 1937 He received the Coolidge Prize for his second string quartet at the Festival de Música de Cámara Panamericana, Mexico City.
- 1939 He was nominated conductor of the AGMA (Asociación General de Músicos de la Argentina) Symphonic Orchestra and Music Director of Radio Splendid.
- 1940 He was the winner of the Comisión Nacional de Cultura First Prize for his Symphony No. 3.
- 1941 Again, he received the Municipality of Buenos Aires Prize for his Piano Sonata No. 1.
- 1942 He accepted the E.A. Fleisher Collection Prize for his Violin Concerto, Op. 46.
- 1943 He became professor of Harmony at the Asociación General de Músicos de la Argentina.

- 1947 He founded the Liga de Compositores de la Argentina.
- 1952 He received the Asociación Wagneriana Carlos López-Buchardo Prize for his fourth string quartet.
- 1954 On November 7, his *Tercera suite para orquesta de cámara, Op. 78* was premiered by the Indianapolis Orchestra under Fabien Sevinsky.
- 1954 In November-December he was invited to the Festival de Música Latinoamericana de Caracas, where his cantata *Salmo de Alegría* was performed.
- 1956 He was appointed Professor of Harmony at the Escuela Superior de Música de la Universidad de La Plata.
- 1957 In March he was invited to the II Festival de Música Latinoamericana, Caracas and conducted his *Obertura para Don Segundo Sombra*.
- 1957 In September he won Second Prize at the Festival Interamericano de Música, Montevideo, for his saxophone quartet.
- 1958 He was appointed Professor of Composition at Buenos Aires National Conservatory and Musical Advisor to the Fondo Nacional de las Artes.
- 1958 On August 14 his *Oda a la Libertad, Op. 90* was premiered by Jean Fournier.
- 1960 He received the Grand Prize "Sesquicentenario de la Revolución de Mayo" for his Symphony No. 7, Op. 92 *Epopeya de Mayo*.
- 1961 During March at the Festival of Contemporary Music in Miami, the *Suite for Chamber Orchestra* was performed.
- 1961 In November he received the Argentinean Mozarteum Prize (Academia Nacional de Bellas Artes) for his piano quintet.
- 1963 On August 29 his cantata *Mi aldea*, for soloist, choir and orchestra was premiered by Jacques Bodmer.
- 1963 In December his ballet *Los invitados* was performed by the Tucson Symphony Orchestra in Arizona.
- 1964 His *Obertura festiva* was performed by the Athens Symphony Orchestra under Andreas Paridis.
- 1965 In August his Piano Sonata Op. 101 was premiered at the IV Festival of Contemporary Music of the Instituto Torcuato Di Tella.
- 1966 Several concerts were performed in Buenos Aires to celebrate his 70th birthday. Also, Ediciones Culturales Argentinas published his biography by Boris Zipman.
- 1966 He was appointed Professor of Composition at Buenos Aires Conservatorio Municipal Manuel de Falla.
- 1967 At a homage in La Plata, he conducted his cantata *Salmo de Alegría* at the Teatro Argentino.

- 1968 On November 12 his opera *Pedido de mano* [The Proposal] was premiered at the Buenos Aires Teatro Presidente Alvear under the conductor Armando Krieger.
- 1968 He was appointed Professor of Instrumentation at the Teatro Colón's Conservatorio e Instituto.
- 1968 In December he traveled to Europe with his wife, through invitations by the Israel Composers Association and the British Council. He spent one month in Israel, traveled to Italy, France and England, and visited London under the auspices of the British Council.
- 1969 In January he traveled to the United States and remained one month in Philadelphia.
- 1969 In July he was nominated a Member of the Academia Nacional de Bellas Artes.
- 1969 In September he lectured on his works at the Conservatorio Municipal Manuel de Falla.
- 1970 His *Cinco retratos, Op. 113* for piano was premiered during the II Festival of Argentinean Contemporary Music.
- 1972 In a concert sponsored by the Fondo Nacional de las Artes his Piano Sonata Op. 118 was premiered.
- 1974 The Filarmónica de Buenos Aires under Pedro Ignacio Calderón premiered his *Capricho argentino, Op. 121* for orchestra at the Teatro Colón.
- 1976 On July 9 the Orquesta Sinfónica Nacional under Juan Emilio Martini celebrated his 80th birthday.
- 1976 On July 27 his wife Ana Aronberg Ficher died.
- 1976 On September 30 the Filarmónica de Buenos Aires under Pedro Ignacio Calderón premiered his *Obertura dramática, Op. 130* for orchestra at the Teatro Colón.
- 1977 On September 5 his Cello Concerto Op. 128 was premiered by the Orquesta Sinfónica Nacional under Juan Carlos Zorzi with Leo Viola as soloist.
- 1977 A homage was given by the Instituto Luchelli Bonadeo with a concert of his piano works and the presentation of new piano pieces published by the Instituto.
- 1978 On September 9 Jacobo Ficher died at the age of 82 in Buenos Aires.
- 1979 On September 8 the Dirección Cultural de la Municipalidad de Buenos Aires organized a tribute to his memory, with introductory words by the Director of Educación, a lecture by Dr. Pola Suárez Urtubey, and a concert of his works.
- 1988 In November a Memorial Concert was held at the Fleisher Art Memorial in Philadelphia under the auspices of the Leningrad-Philadelphia Sister Cities organization.
- 1992 On December 15 the Department of Music of New York University presented works by Ficher in a chamber concert.
- 1999 May 23 his *Sinfonía de cámara No. 9, Op. 123* was given a world premiere by the Southern Arizona Symphony Orchestra conducted by Warren Cohen.

Scope and Content Note

The Jacobo Ficher Collection reveals a composer who was significantly associated with the Argentinean music of the twentieth century. In addition to being a major creator, he developed a brilliant career as an orchestra conductor, prominent teacher and violinist.

Ficher, born at the end of the nineteenth century in Odessa, Russia, came from a quite artistic family that included many musicians as well as actors on the Russian stage. His father Alexander was a trombonist at the Odessa Philharmonic Orchestra. The young Jacobo began his violin studies when he was five years old. And at sixteen, he moved to Saint Petersburg and was accepted in the Imperial Conservatory where he studied for six years under prominent musicians and pedagogues, such as, Sergei Korguieff and Leopold Auer in violin, and Vasili Kalafati, Maximilian Steinberg, Nikolay Tcherepnin and Nicolai Sokoloff in fugue, harmony, counterpoint, composition and orchestration.

After the revolution life in his native Odessa became very difficult, and the city was soon under a pathetic famine. As a consequence his family decided to emigrate to Poland. At that time the composer was already married to the distinguished pianist Ana Aronberg. But later on all of them, including his father with his second wife, his youngest brother and a sister-in-law traveled to South America and settled in Buenos Aires.

Musical life in the Buenos Aires of the 1920s was very active, and the local composers, many of them trained in Europe, were at the middle of a musical nationalism, based mainly on the integration of native and folk themes into art music. However, a group of young composers were looking toward transitional styles and the new European trends. Ficher fit perfectly into the last category. As a consequence he, together with Juan José and José María Castro, Juan Carlos Paz and Gilardo Gilardi founded, in 1929, the Grupo Renovación, which rapidly became the leading organization for the promotion of a new musical trend in Argentina.

But being a Russian and a Jew with strong musical roots, Ficher used the new languages available, with few incursions into the twelve-tone technique, and blended them with ancient Russian and Jew tunes, specially in his early works. And interesting enough, he was attracted by some Argentinean folk and popular melodies, such as tangos and milongas. His style remained in a conservative balance, with an aside to the most avant-garde examples of his time, and always with an Slavonic influence.

This collection is very complete and comprises practically all the composer's works, mainly holograph manuscript scores in all major categories of composition. It also includes highly interesting additional items, such as, documents, correspondence, writings, programs, and scrapbooks.

The collection includes six series: Music, with a total of 379 items; Biographical materials; Correspondence, with more than 3000 letters; Writings; Programs, with around 500 items, from 1919 to 1997, and finally five scrapbooks of 200 pages each, from 1914 to 1990, with newspaper clippings, critical reviews, concerts programs, pictures, and letters.

The **MUSIC** series consist of his stage and instrumental output which is significantly extensive. There are 202 items which include four ballets, two operas, ten symphonies, several cantatas, overtures, concertos with soloists, serenatas, as well as other small works. All of them are holograph manuscripts and, in the case of the operas and symphonies, include complete sets of vocal and orchestral parts. Since his two operas *El oso* [The Bear] and *Pedido de mano* [The Proposal] are based on Anton Chekov texts, the scores and also the libretti have both Russian and Spanish versions.

The chamber music, which includes 86 items, is quite substantial because it holds, among other works, the composer's major string and wind trios, quartets, and quintets. The Second String Quartet Op. 35 was awarded the Elizabeth Sprague Coolidge Prize, in 1937, and premiered at the Latin American Chamber Music Festival in Mexico City. There are also suites and numerous sonatas written for one or various instrumental combinations.

The vocal output contains about 45 vocal scores, many of them cycles of songs based on texts of Argentinean and other Latin American poets and several choruses "a cappella".

The piano music comprises 46 holograph manuscript scores and includes several major sonatas and sonatinas, several piano cycles based on children fables, and a few pieces for two pianos.

For a complete description of his works, with world premieres dates, orchestras, conductors, interpreters and other details, see the Catalogue of Works in the WRITINGS series.

The **BIOGRAPHICAL MATERIALS** series consists of several documents written in Russian that belong to the composer, his wife and his family, such as birth and death certificates, passports, identifications, and documents relating to his studies at the Saint Petersburg [Petrograd, Leningrad] Conservatory, as well as the Odessa Conservatory.

The **CORRESPONDENCE** series, which encompasses approximately 3000 letters received during a period of more than sixty years of Jacobo Ficher's life, show a diverse picture of the composer's correspondents with family, friends, acquaintances, and pupils. Major Latin American composers and conductors as well as European contemporary musicians wrote to him. A substantial amount of letters are in Russian, and span more than sixty years from his pals during his formative youthful years in Odessa and Saint Petersburg, such as, Nicolai Malko, Fabien Sevitsky, Joseph Roisman, Lazare

Saminsky. Also, there are several letters from Paul Kletzki, Gregory Stone, Stanislaw Wislocki, Sir Adrian Boult, Hugo Kortschak and others. Half of the correspondence is written in Spanish; the others are in Russian, Italian, Portuguese, French, and English. There are also a few letters in Yiddish. It is interesting to mention the correspondence from Elizabeth Sprague Coolidge and also from Aaron Copland with whom he developed a friendship during Copland's frequent visits to Buenos Aires. It is remarkable how many of the composer's pupils wrote to him during several years from diverse points of the world where they were studying. Those letters are practically diaries about the development of the musical life between the 1950s and 70s principally in France, the United States, and Russia.

The **WRITINGS** are a small and interesting series, and among other items includes the composer's lectures about his own works, as well as acceptance speeches, and presentations he did in Tel-Aviv during his official trip to Israel. It contains also some lectures by distinguished Argentinean musicologists and critics about the composer's life and works.

The **PROGRAMS** series contains programs from the early days of the composer's youth in Odessa to world premieres performed after his death in 1978. A singular and valuable item is the program/poster written in Russian with Ficher as soloist in Bruch's G minor Violin Concerto with the Soviet Odessa Philharmonic conducted by L. P. Steinberg, held on August 1, 1919. There is also a big poster announcing the world premiere of his opera *Pedido de mano* [The Proposal] at Buenos Aires's Teatro Alvear during the 1968 opera season.

The **SCRAPBOOKS** are five 200-page books, very well organized and numbered by year. There is a weighty amount of critical reviews from Argentinean newspapers and other periodicals from different countries. Also, pasted to these books are photographs, letters, and programs.

Finally, I would like to express my gratitude to Dr. Miguel Ficher for his continuous support and collaboration, to Kevin LaVine for the translation of Russian documents and letters, and to Wilda Heiss for her advice in the processing of this collection.

Susana Salgado, 1999

Organization of the Jacobo Ficher collection

The Jacobo Ficher collection is organized in 6 series:

- Music
- Biographical materials
- Correspondence
- Writings
- Programs
- Scrapbooks

Arrangement of the Jacobo Ficher collection

The Jacobo Ficher collection is arranged in 6 series. Each series is arranged by alphabetically, chronologically, or by genre.

Description of Series

<i>Container</i>	<i>Series</i>
BOX 1-54	<u>MUSIC, 1927-1977</u> Consists of holograph manuscripts and photocopies of full scores, parts, and libretti. Arranged into five subseries: Stage, Orchestral Works, Chamber Music, Vocal Music, and Piano Music.
BOX-FOLDER 55/1-5	<u>BIOGRAPHICAL MATERIALS, 1864-1978</u> Includes original personal and family documents in Spanish and Russian, original documents from the Odessa and Saint Petersburg conservatories, and miscellaneous documents from Argentina. Arranged alphabetically by author or subject.
BOX 55-62	<u>CORRESPONDENCE, 1923-1978</u> The Correspondence series is represented by letters, telegrams, and postcards (languages: Spanish, Russian, French, English, Italian and Portuguese) from individuals and corporate bodies. The Correspondence series is arranged into three subseries: General, Family and Pupils. Arranged alphabetically by name under each subseries.
BOX 62/33-40	<u>WRITINGS, 1940-1987</u> Includes articles, awards, speeches, catalog, radio and television scripts by Jacobo Ficher and lectures given by others about Ficher. Arranged alphabetically by subject.
BOX-FOLDER 54/2 BOX-FOLDER 63/1-9 MAP-CASE MapCas C/ Dwr 6	<u>PROGRAMS, 1919-1997</u> Includes printed programs and photocopies of programs. Arranged chronologically.
BOX 64-68	<u>SCRAPBOOKS, 1914-1990</u> Includes concert programs, letters, clippings and critical reviews. Arranged chronologically.

Container List

<i>Container</i>	<i>Contents</i>
BOX 1-54	MUSIC, 1927-1977 Consists of holograph manuscripts and photocopies of full scores, parts, and libretti. Arranged into five subseries: Stage, Orchestral Works, Chamber Music, Vocal Music, and Piano Music.
BOX 1-4 BOX 29-33 BOX 49	Stage, 1933-1956
BOX-FOLDER 1/1	Colombina de Hoy, ballet en 1 acto para dos pianos, op. 25, [1]933 Holograph two-piano scores in ink (piano I/II) On cover p.: signed and dated by the composer; libreto de Nicolás Evreinoff
BOX-FOLDER 29/1	Golondrina, ballet en tres jornadas, op. 47 Holograph full score in pencil On cover p.: Libreto de Leónidas Barletta, inspirado en "El príncipe feliz" de Oscar Wilde; Wilde; dated by the composer 12-XI-[1]942
BOX-FOLDER 29/2	Golondrina, ballet en tres jornadas, op. 47 Holograph piano score in pencil [first draft]
BOX-FOLDER 29/3	Golondrina, ballet en tres jornadas, op. 47 Bound holograph full score in ink Typed text glued at the top of each scene; signed by the composer
BOX-FOLDER 29/4	Golondrina, ballet en tres jornadas, op. 47 Bound holograph piano score in ink Typed text glued at the top of each scene; signed by the composer
BOX-FOLDER 29/5	Golondrina, ballet en tres jornadas, op. 47 Typed libretto with description of each number and timing (2 copies)
BOX-FOLDER 1/2	Los invitados, ballet en 1 acto, op. 26, para orquesta y dos pianos Holograph full score in pencil On cover p.: titled in Russian and Spanish, libreto de Boris Romanoff; signed and dated by the composer, 26-IV-[1]933
BOX-FOLDER 1/3	Los invitados, ballet en 1 acto, op. 26, para orquesta y dos pianos Holograph full score in ink On cover p.: libreto de Boris Romanoff; signed and dated by the composer, 28-VI-[1]933
BOX-FOLDER 1/4	Los invitados, ballet en 1 acto, op. 26, para orquesta y dos pianos Holograph piano score in ink At end: signed and dated by the composer, 1933

MUSIC, 1927-1977

Container

Contents

BOX-FOLDER 1/5	Los invitados, ballet en 1 acto, op. 26, para orquesta y dos pianos Copyist's manuscript piano score in ink
BOX-FOLDER 1/6	Los invitados, ballet en 1 acto, op. 26, para orquesta y dos pianos Copyist's manuscript orchestral parts in ink
BOX-FOLDER 30/1	Melchor, ballet con coros [and orchestra] en 3 actos, op. 40 Holograph full score and choral sketches in pencil and ink [first draft]
BOX-FOLDER 31/1	Melchor, ballet con coros [and orchestra] en 3 actos, op. 40 Bound holograph full score in ink On cover p.: libreto de César Tiempo; signed and dated by the composer, 1938 Typed introduction and choreographic indications glued on the score
BOX-FOLDER 31/2	Melchor, ballet con coros [and orchestra] en 3 actos, op. 40 Bound holograph piano-choral score in ink On cover p.: libreto de César Tiempo; signed and dated by the composer, 8-VII-[1]938
BOX-FOLDER 31/3	Melchor, ballet con coros [and orchestra] en 3 actos, op. 40 Typed Spanish libretto; description of acts and scenes On cover p.: Manuscript comment signed by César Tiempo
BOX-FOLDER 32/1	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Holograph cardboard cover Note: The bear
BOX-FOLDER 32/2	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Holograph full score in pencil; p. 1-120 Note: The bear Russian/Spanish version; signed and dated by the composer 1952
BOX-FOLDER 32/3	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Holograph full score in pencil; p. 121-238 Note: The bear
BOX-FOLDER 32/4	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Holograph full score (transparency) Note: The bear Signed by the composer in Russian and Spanish, dated Dec. 14, 1952
BOX-FOLDER 2/1	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Holograph piano-vocal score (transparency) Note: The bear Russian/Spanish version; signed by the composer, 1952 On cover p.: Versión castellana de Jacobo y Miguel Ficher
BOX-FOLDER 2/2	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Bound ozalid piano-vocal score with marks in red pencil Note: The bear On cover p.: Versión castellana de Jacobo y Miguel Ficher, 1952

BOX-FOLDER 2/3	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Spiral-bound ozalid piano-vocal score, corrected draft Note: The bear On cover p.: Versión castellana de Jacobo y Miguel Ficher
BOX-FOLDER 3/1-2	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Ozalid piano-vocal score, corrected draft (2 copies) Note: The bear On cover p.: Versión castellana de Jacobo y Miguel Ficher
BOX-FOLDER 3/3	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Ozalid piano-vocal score [incomplete draft] p. 3-145 Note: The bear
BOX-FOLDER 4/1	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Copyist's manuscript orchestral parts (transparency) Note: The bear
BOX-FOLDER 4/2	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Typed Spanish libretto (3 copies) Note: The bear On cover p.: Versión castellana de Jacobo y Miguel Ficher
BOX-FOLDER 49/1	Pedido de mano, ópera de cámara en 1 acto, op. 84 Holograph full score in pencil, argumento de Anton Chekov Note: The proposal Russian/Spanish version; dated 15-VIII-[1]956
BOX-FOLDER 33/1	Pedido de mano, ópera de cámara en 1 acto, op. 84 Holograph full score (transparency) Note: The proposal Russian/Spanish version; signed and dated by the composer, 1955-1956
BOX-FOLDER 33/2	Pedido de mano, ópera de cámara en 1 acto, op. 84 Holograph piano-vocal score (transparency) Note: The proposal Titled by the composer in Russian and Spanish Russian/Spanish version; signed and dated by the composer, 1955-1956
BOX-FOLDER 33/3	Pedido de mano, ópera de cámara en 1 acto, op. 84 Holograph orchestral parts (transparency) Note: The proposal Each part signed and dated by the composer, 1955-1956
BOX-FOLDER 33/4	Pedido de mano, ópera de cámara en 1 acto, op. 84 Manuscript libretto in Spanish Note: The proposal

MUSIC, 1927-1977

Container

Contents

BOX-FOLDER 33/4	Pedido de mano, ópera de cámara en 1 acto, op. 84 Typed libretto in Spanish Note: The proposal
BOX 4-19 BOX 34-35 BOX 49-54	Orchestral Works, 1927-1977
BOX-FOLDER 49/2	Algodón, película documental [film score] Holograph full score in pencil Signed by the composer
BOX-FOLDER 50/1	Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky Holograph full score in pencil Note: Cantata Signed and dated by the composer, 5-XII-1969
BOX-FOLDER 50/2	Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky Bound ozalid full score Note: Cantata
BOX-FOLDER 50/3	Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky Holograph full score (transparency) Note: Cantata Signed and dated by the composer, 1969
BOX-FOLDER 50/4	Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky Typed texts in Spanish, English, Italian, German and French Note: Cantata
BOX-FOLDER 4/5	Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky Holograph piano-vocal score (transparency) Note: Cantata Signed and dated by the composer, 1969
BOX-FOLDER 5/1	Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky Holograph orchestral parts (transparency) Note: Cantata Signed and dated by the composer, 1969
BOX-FOLDER 5/2	Kadish Laico (Requiem) Printed original poem Kadish Laico (Requiem) and photocopy, both with pencil annotations by the composer Dedicated to the composer
BOX-FOLDER 49/3	Mi aldea, cantata para soprano, contralto, tenor y orquesta de cámara, op. 91 Holograph full score in pencil Note: Cantata Dated by the composer 11-V-[1]958

MUSIC, 1927-1977

Container

Contents

BOX-FOLDER 49/4	Mi aldea, cantata para soprano, contralto, tenor y orquesta de cámara, op. 91 Holograph full score (transparency) Note: Cantata Dated by the composer 5-VI-[1]958
BOX-FOLDER 4/3	Mi aldea, cantata para soprano, contralto, tenor y orquesta de cámara, op. 91 Holograph piano-vocal score (transparency) Note: Cantata
BOX-FOLDER 4/4	Mi aldea, cantata para soprano, contralto, tenor y orquesta de cámara, op. 91 Holograph orchestral parts (transparency) Note: Cantata Signed and dated by the composer, 1958
BOX-FOLDER 51/1	Cantata Salmo de Alegría, dedicada al pueblo de Israel, poema de Rafael Alberti, op. 69 Holograph full score in pencil Dated by the composer 12-XI-[1]949
BOX-FOLDER 51/2	Cantata Salmo de Alegría, dedicada al pueblo de Israel, poema de Rafael Alberti, op. 69 Holograph full score (transparency) Signed and dated by the composer, 1949
BOX-FOLDER 51/3	Cantata Salmo de Alegría, dedicada al pueblo de Israel, poema de Rafael Alberti, op. 69 Ozalid full score with marks in red and blue pencil
BOX-FOLDER 34/1	Cantata Salmo de Alegría, dedicada al pueblo de Israel, poema de Rafael Alberti, op. 69 Ozalid and holograph choral parts (transparency)
BOX-FOLDER 5/3	Cantata Salmo de Alegría, dedicada al pueblo de Israel, poema de Rafael Alberti, op. 69 Holograph orchestral parts (transparency)
BOX-FOLDER 34/2	Capriccio Argentino, op. 121 Holograph full score in pencil Dated by the composer 17-II-1972
BOX-FOLDER 34/3	Capriccio Argentino, op. 121 Holograph full score (transparency) Signed and dated by the composer, 17-II-1972
BOX-FOLDER 6/1	Capriccio Argentino, op. 121 Holograph orchestral parts (transparency)
BOX-FOLDER 34/4	Cinco sonetos de Shakespeare para voz y orquesta, op. 94, translation Manuel Mujica-Lainez Holograph full score (transparency) Signed and dated by the composer, 1961
BOX-FOLDER 34/5	Cinco sonetos de Shakespeare para voz y orquesta, op. 94, translation Manuel Mujica-Lainez Bound ozalid full score Signed and dated by the composer, 1961 On cover p.: printed Spanish-text of the sonnets

BOX-FOLDER 6/2	Cinco sonetos de Shakespeare para voz y orquesta, op. 94, translation Manuel Mujica-Lainez Holograph piano-vocal score (transparency) Signed and dated by the composer, 1961
BOX-FOLDER 6/3	Cinco sonetos de Shakespeare para voz y orquesta, op. 94, translation Manuel Mujica-Lainez Bound ozalid piano-vocal score Signed and dated by the composer, 1961
BOX-FOLDER 6/4	Cinco sonetos de Shakespeare para voz y orquesta, op. 94, translation Manuel Mujica-Lainez Holograph orchestral parts (transparency) Signed and dated by the composer, 1961
BOX-FOLDER 34/6	Concierto para arpa y orquesta de cámara, op. 85 Holograph full score in pencil Dated by the composer, 15-IX-[1]955
BOX-FOLDER 6/5	Concierto para arpa y orquesta de cámara, op. 85 Holograph full score (transparency) Signed and dated by the composer, 15-IX-1955 On p. 1: A Nicanor Zabaleta
BOX-FOLDER 6/6	Concierto para arpa y orquesta de cámara, op. 85 Holograph piano-harp score (transparency) Signed and dated by the composer, 15-IX-1955 On p. 1: A Nicanor Zabaleta
BOX-FOLDER 6/7	Concierto para arpa y orquesta de cámara, op. 85 Holograph orchestral parts (transparency) Signed and dated by the composer, 1964 Photocopy of holograph orchestral parts transparency
BOX-FOLDER 34/7	Concierto para flauta y orquesta de cámara, op. 107 Holograph full score in pencil On p. 1: empezado el 24-XII-1967, terminado el 11-I-1968
BOX-FOLDER 34/7	Concierto para flauta y orquesta de cámara, op. 107 Holograph piano-flute score in pencil
BOX-FOLDER 34/8	Concierto para flauta y orquesta de cámara, op. 107 Holograph full score (transparency) Signed and dated by the composer, 11-I-1968
BOX-FOLDER 7/1	Concierto para flauta y orquesta de cámara, op. 107 Holograph piano-flute score (transparency) Signed and dated by the composer, 11-I-1968
BOX-FOLDER 7/2	Concierto para flauta y orquesta de cámara, op. 107 Holograph orchestral and soloist parts (transparency) Signed and dated by the composer, 11-I-1968

BOX-FOLDER 34/9	Concierto para piano y orquesta no. 1, op. 53 Holograph full score in pencil Dated by the composer 12/17-III-[1]945
BOX-FOLDER 35/1	Concierto para piano y orquesta no. 1, op. 53 Holograph two-piano score in ink with pencil and red pencil notations Signed and dated by the composer, 8-IV-1945 On cover p.: A Cecilia Benedit de Debenedetti
BOX-FOLDER 52/1	Concierto para piano y orquesta no. 2, op. 81 Holograph full score in pencil Signed and dated by the composer, 17-VI-[1]954
BOX-FOLDER 35/2	Concierto para piano y orquesta no. 2, op. 81 Holograph full score (transparency) Signed and dated by the composer, 1954 On cover p.: A Rodolfo Caracciolo
BOX-FOLDER 35/3	Concierto para piano y orquesta no. 2, op. 81 Spiral-bound ozalid full score with emendations in ink and marks in red pencil Signed and dated by the composer in ink, 1954 On cover p.: A Rodolfo Caracciolo, written in ink
BOX-FOLDER 7/3	Concierto para piano y orquesta no. 2, op. 81 Holograph two-piano score (transparency) Signed and dated by the composer, 1954
BOX-FOLDER 7/4	Concierto para piano y orquesta no. 2, op. 81 Holograph orchestral parts (transparency) Signed and dated by the composer, 1954
BOX-FOLDER 36/1	Concierto para piano y orquesta no. 2, op. 81 Ozalid copyist orchestral parts with emendations in ink and pencil; 52 p. Laid in: missing soloist part
BOX-FOLDER 35/4	Concierto para piano y orquesta no. 3, op. 103 Holograph full score in pencil Dated by the composer, 12-VIII-1964
BOX-FOLDER 35/5	Concierto para piano y orquesta no. 3, op. 103 Holograph full score (transparency) Signed and dated by the composer, 12-VIII-1964
BOX-FOLDER 37/1	Concierto para piano y orquesta no. 3, op. 103 Ozalid full score Signed and dated by the composer in ink, 12-VIII-1964 On p. 2: A Haydée Loustau, written in ink

MUSIC, 1927-1977

Container

Contents

BOX-FOLDER 7/5	Concierto para piano y orquesta no. 3, op. 103 Holograph two-piano score (transparency) Signed and dated by the composer, 12-VIII-1964
BOX-FOLDER 7/6	Concierto para piano y orquesta no. 3, op. 103 Holograph orchestral parts (transparency) Signed and dated by the composer, 1964
BOX-FOLDER 37/2	Concierto para violín y orquesta, op. 46 Holograph piano-violin score in pencil [first draft] Dated by the composer 26-I-[1]942
BOX-FOLDER 37/2	Concierto para violín y orquesta, op. 46 Holograph full score in pencil with emendations in ink and marks in red pencil Dated by the composer 31-I-[1]942
BOX-FOLDER 37/3	Concierto para violín y orquesta, op. 46 Holograph full score (transparency) Signed and dated by the composer 8-II-[1]942 On p. 1: A Anita Sujovolsky
BOX-FOLDER 7/7	Concierto para violín y orquesta, op. 46 Holograph piano-violin score and soloist part (transparency) Signed and dated by the composer 8-II-[1]942 On p. 1: A Anita Sujovolsky
BOX-FOLDER 8/1	Concierto para violín y orquesta, op. 46 Holograph orchestral parts (transparency) Signed and dated by the composer, 1942
BOX-FOLDER 37/4	Concerto per violoncello ed orchestra, op. 128 Holograph full score (transparency) Note: Concierto Signed and dated by the composer, 22-VIII-1974
BOX-FOLDER 37/5	Concerto per violoncello ed orchestra, op. 128 Bound ozalid full score Note: Concierto Signed and dated by the composer, 22-VIII-1974 On p. 1: A Luis Walter Pratesi
BOX-FOLDER 8/2	Concerto per violoncello ed orchestra, op. 128 Holograph piano-cello score (transparency) and ozalid soloist part Note: Concierto Signed and dated by the composer, 22-VIII-1974
BOX-FOLDER 8/3	Concerto per violoncello ed orchestra, op. 128 Holograph orchestral and soloist parts (transparency) Note: Concierto Signed by the composer

BOX-FOLDER 8/4	Concerto per violoncello ed orchestra, op. 128 Ozalid orchestral parts; 55 p. Note: Concierto Laid in: description
BOX-FOLDER 37/6	Cría de caballos de carrera, film documental [film score] Holograph full score in pencil Signed and dated by the composer, 3-VII-[1]953
BOX-FOLDER 9/1	Dos poemas no. 16 y 42 de "El Jardinero" de R. Tagore, op. 10 Holograph full score in pencil with emendations in ink and red pencil
BOX-FOLDER 9/2	Dos poemas no. 16 y 42 de "El Jardinero" de R. Tagore, op. 10 Holograph full score in ink with emendations in blue and red pencil Dated by the composer, Buenos Aires, 25-I-[1]928 Laid in: printed poems
BOX-FOLDER 9/3	Dos poemas no. 16 y 42 de "El Jardinero" de R. Tagore, op. 10 Holograph full score (transparency)
BOX-FOLDER 9/4	Dos poemas no. 16 y 42 de "El Jardinero" de R. Tagore, op. 10 Holograph piano score in ink with marks in red pencil Signed by the composer
BOX-FOLDER 9/5	Dos poemas no. 16 y 42 de "El Jardinero" de R. Tagore, op. 10 Holograph orchestral parts (transparency) and clarinet part in ink
BOX-FOLDER 37/7	Exodus, obertura, op. 11 Holograph full score in pencil Signed and dated by the composer, 1928 (Revised in 1960) Dated by the composer, 27-IV-1960
BOX-FOLDER 9/6	Exodus, obertura, op. 11 Holograph full score (transparency)
BOX-FOLDER 9/7	Exodus, obertura, op. 11 Holograph orchestral parts (transparency)
BOX-FOLDER 37/8	Gaucha, suite de la película [Gaucha], op. 51 [film score] Copyist's full score (transparency)
BOX-FOLDER 9/8	Gaucha, suite de la película [Gaucha], op. 51 [film score] Copyist's orchestral parts (transparency)
BOX-FOLDER 52/2	Hamlet, cuatro movimientos sinfónicos, op. 67 Holograph full score in pencil Dated by the composer, 10-XII-[1]948

MUSIC, 1927-1977

Container

Contents

BOX-FOLDER 37/9	Hamlet, cuatro movimientos sinfónicos, op. 67 Bound holograph full score in ink Signed and dated by the composer, 1942[?]
BOX-FOLDER 38/1	Hamlet, cuatro movimientos sinfónicos, op. 67 Holograph full score (transparency) Signed and dated by the composer, 1948
BOX-FOLDER 38/2	Hamlet, cuatro movimientos sinfónicos, op. 67 Bound ozalid full score Signed and dated by the composer, 15-XII-[1]948 On cover p.: A José María Castro
BOX-FOLDER 10/1	Hamlet, cuatro movimientos sinfónicos, op. 67 Holograph orchestral parts (transparency) Laid in: description
BOX-FOLDER 38/3	Obertura dramática, op. 130 Holograph full score in pencil Dated by the composer, 22-III-1975
BOX-FOLDER 38/4	Obertura dramática, op. 130 Holograph full score (transparency) Signed and dated by the composer, 22-III-1975
BOX-FOLDER 10/2	Obertura dramática, op. 130 Holograph orchestral parts (transparency) Signed and dated by the composer, 1975 Laid in: description
BOX-FOLDER 38/5	Obertura festiva, op. 98 Bound ozalid full score with marks in red pencil Signed and dated by the composer, 1962
BOX-FOLDER 38/6	Obertura para "Don Segundo Sombra" de Ricardo Güiraldes, op. 82 Holograph full score (transparency) Signed and dated by the composer, 1-XI-[1]954
BOX-FOLDER 10/3	Obertura para "Don Segundo Sombra" de Ricardo Güiraldes, op. 82 Holograph orchestral parts (transparency) Signed and dated by the composer, 1954
BOX-FOLDER 38/7	Oda a la libertad, op. 90, para voz recitante y orquesta, poema de José Isaacson Holograph full score (transparency) Signed and dated by the composer, 1957
BOX-FOLDER 39/1	Oda a la libertad, op. 90, para voz recitante y orquesta, poema de José Isaacson Bound ozalid full score Signed and dated by the composer, 1957 (2 copies) Copy 1: with marks in pencil

BOX-FOLDER 10/4	Oda a la libertad, op. 90, para voz recitante y orquesta, poema de José Isaacson Holograph piano-speaker score (transparency) Signed and dated by the composer, 1957
BOX-FOLDER 11/1	Oda a la libertad, op. 90, para voz recitante y orquesta, poema de José Isaacson Holograph orchestral parts (transparency) Signed and dated by the composer, 1957
BOX-FOLDER 39/2	El organillero, poema sinfónico, op. 41, poema de Leónidas Barletta [bass soloist] Holograph full score (transparency) Signed and dated by the composer, 1940
BOX-FOLDER 11/2	El organillero, poema sinfónico, op. 41, poema de Leónidas Barletta [bass soloist] Holograph piano-vocal score (transparency) Signed and dated by the composer, 1940 Score incomplete (6 bars missing), revised in 1950
BOX-FOLDER 11/3	El organillero, poema sinfónico, op. 41, poema de Leónidas Barletta [bass soloist] Holograph orchestral parts (transparency) Signed and dated by the composer, 1940
BOX-FOLDER 11/4	Poema heroico, op. 7 Holograph full score in pencil Dated by the composer, 21-II-[1]943 Edition: Second version, original 1927
BOX-FOLDER 11/5	Poema heroico, op. 7 Bound holograph full score in ink, second version Revised and reorchestrated Dated and signed by the composer, 11-III-1943
BOX-FOLDER 39/3	Preludio, coral y fuga, op. 54-B See also: Piano subseries, op. 54-A for piano solo Holograph full score in pencil Dated by the composer 5-IX-[1]945
BOX-FOLDER 11/6	Preludio, coral y fuga, op. 54-B Holograph full score (transparency) Signed and dated by the composer, 1945 On p. 1: A Cecilia Benedit de Debenedetti
BOX-FOLDER 11/7	Preludio, coral y fuga, op. 54-B Holograph orchestral parts (transparency) Signed by the composer
BOX-FOLDER 39/4	Primavera sin nieve, película documental [film score] Holograph full score in pencil

MUSIC, 1927-1977

Container

Contents

BOX-FOLDER 39/5	Seis canciones del Paraná op. 77-B, para canto y orquesta <i>See also: Vocal music subseries op. 77-A, for voice and piano</i> Holograph full score in pencil Dated by the composer, 15-IV-[1]956
BOX-FOLDER 53/1	Seis fábulas (segunda serie), op. 59-B <i>See also: Piano subseries op. 59-A, for piano solo</i> Holograph full score in pencil
BOX-FOLDER 39/6	Seis fábulas (segunda serie), op. 59-B Ozalid manuscript full score with cover, marks in red, blue and black pencil Signed and dated by the composer, 1946 On p. 1: Instrumentadas para orquesta en 1951
BOX-FOLDER 12/1	Seis fábulas (segunda serie), op. 59-B Ozalid manuscript orchestral parts with covers and with marks in red and black pencil, emendations in ink; 46 p. Laid in: description
BOX-FOLDER 39/7	Serenada, op. 61 Holograph full score in pencil Note: Serenata Dated by the composer, 1-III-[1]947
BOX-FOLDER 13/1	Siete canciones de Amado Villar para soprano (tenor) y orquesta, op. 45 Holograph full score (transparency) Signed by the composer
BOX-FOLDER 40/1	Primera suite, 1924, op. 5, revised 1966 Holograph full score in pencil Note: Suite no. 1 Signed and dated by the composer, 8-IV-1966
BOX-FOLDER 40/2	Primera suite, 1924, op. 5, revised 1966 Holograph full score (transparency) Note: Suite no. 1 Signed and dated by the composer, 1966
BOX-FOLDER 13/2	Primera suite, 1924, op. 5, revised 1966 Holograph orchestral parts (transparency) Note: Suite no. 1 Signed and dated by the composer, 1924
BOX-FOLDER 13/3	Segunda suite, op. 6, 1926, revised 1962 Holograph full score (transparency) Note: Suite no. 2 Signed and dated by the composer, 14-VII-1962
BOX-FOLDER 13/4	Segunda suite, op. 6, 1926, revised 1962 Holograph orchestral parts (transparency) Note: Suite no. 2

MUSIC, 1927-1977

Container

Contents

	Signed and dated by the composer, 1926
BOX-FOLDER 53/2	Suite para orquesta, op. 78, 3a. suite Holograph full score in pencil Dated by the composer, 6-X-[1]953
BOX-FOLDER 14/1	Suite para orquesta, op. 78, 3a. suite Holograph full score (transparency) Signed and dated by the composer, 6-X-[1]953
BOX-FOLDER 14/2	Suite para orquesta, op. 78, 3a. suite Holograph orchestral parts (transparency) Signed and dated by the composer, 1953
BOX-FOLDER 40/3	Sulamita, poema sinfónico, op. 8, poema de amor según Alejandro Kuprin, 1927 Holograph full score in pencil Revised 1960 Signed and dated by the composer, 23-VIII-[1]960 On p. 1: A la memoria de mi madre
BOX-FOLDER 14/3	Sulamita, poema sinfónico, op. 8, poema de amor según Alejandro Kuprin, 1927 Holograph full score (transparency) Signed and dated by the composer, 1927
BOX-FOLDER 14/4	Sulamita, poema sinfónico, op. 8, poema de amor según Alejandro Kuprin, 1927 Holograph orchestral parts (transparency) Signed and dated by the composer, 1927
BOX-FOLDER 14/5	Primera sinfonía, op. 20 (de cámara) Holograph full score in pencil with cover Note: Symphony no.1 Signed and dated by the composer, 27-VII-1966 Edition: Revised 1966
BOX-FOLDER 15/1	Primera sinfonía, op. 20 (de cámara) Holograph full score (transparency) Note: Symphony no.1 Signed and dated by the composer, 1932, 27-VII-1966
BOX-FOLDER 15/2	Primera sinfonía, op. 20 (de cámara) Holograph orchestral parts (transparency) Note: Symphony no.1 Signed and dated by the composer, 1932
BOX-FOLDER 15/3	2a. sinfonía, op. 24 Holograph full score in pencil Note: Symphony no. 2 Dated by the composer, 8-III-1933/15-III-1933

MUSIC, 1927-1977

Container

Contents

BOX-FOLDER 15/4	2a. sinfonía, op. 24 Holograph piano score in pencil with marks in black, red and blue pencil [first sketch] Note: Symphony no. 2 Signed by the composer
BOX-FOLDER 40/4	2a. sinfonía, op. 24 Holograph full score (transparency) Note: Symphony no. 2 Signed and dated by the composer, 1933
BOX-FOLDER 41/1	2a. sinfonía, op. 24 Manuscript orchestral parts in ink with covers and indications in pencil Note: Symphony no. 2
BOX-FOLDER 40/5	Tercera sinfonía, op. 36 Holograph full score in pencil Note: Symphony no. 3 Signed and dated by the composer, 1-IV-[1]940
BOX-FOLDER 40/6	Tercera sinfonía, op. 36 Holograph piano score in pencil [first draft] Note: Symphony no. 3 Dated by the composer, 20-III-[1]940
BOX-FOLDER 42/1	Tercera sinfonía, op. 36 Manuscript orchestral parts in ink with covers Note: Symphony no. 3
BOX-FOLDER 40/7	Cuarta sinfonía, op. 60 Holograph full score in pencil Note: Symphony no. 4 Dated by the composer, 14-IX-1946
BOX-FOLDER 40/8	5a. sinfonía, op. 63, "Así habló Isaías" Holograph full score in pencil Note: Symphony no. 5 Dated by the composer, B-Aires, 19-VI-1947
BOX-FOLDER 15/5	5a. sinfonía, op. 63, "Así habló Isaías" Holograph full score (transparency) Note: Symphony no. 5 Signed and dated by the composer, 27-VI-1947 Biblical texts written on the score at the beginning of each movement
BOX-FOLDER 15/6	5a. sinfonía, op. 63, "Así habló Isaías" Holograph orchestral parts (transparency) Note: Symphony no. 5 Signed and dated by the composer, 1947

MUSIC, 1927-1977

Container

Contents

BOX-FOLDER 16/1	5a. sinfonía, op. 63, "Así habló Isaías" Manuscript orchestral parts in ink with covers and with indications in pencil; 60 p. Note: Symphony no. 5 Signed and dated by the composer, 1947
BOX-FOLDER 52/3	6a. sinfonía, op. 86 Holograph full score in pencil Note: Symphony no. 6 Dated by the composer, 5-IV-[1]956
BOX-FOLDER 43/1	6a. sinfonía, op. 86 Holograph full score (transparency) Note: Symphony no. 6 Signed and dated by the composer, 5-IV-1956
BOX-FOLDER 43/2	6a. sinfonía, op. 86 Bound ozalid full score Note: Symphony no. 6 Signed and dated by the composer, 5-IV-1956
BOX-FOLDER 17/1	6a. sinfonía, op. 86 Holograph orchestral parts (transparency) Note: Symphony no. 6 Signed and dated by the composer, 1956
BOX-FOLDER 43/3	7a. sinfonía, op. 92, "Epopeya de Mayo" Holograph full score in pencil Note: Symphony no. 7 Dated by the composer, 4-III-1959
BOX-FOLDER 44/1	7a. sinfonía, op. 92, "Epopeya de Mayo" Holograph full score (transparency) Note: Symphony no. 7 Signed and dated by the composer, 1958-1959
BOX-FOLDER 17/2	7a. sinfonía, op. 92, "Epopeya de Mayo" Copyist's manuscript orchestral parts (transparency) Note: Symphony no. 7
BOX-FOLDER 44/2	8a. sinfonía, op. 105 Holograph full score in pencil Note: Symphony no. 8 Dated by the composer, 20-VIII-1965
BOX-FOLDER 44/3	8a. sinfonía, op. 105 Holograph full score (transparency) Note: Symphony no. 8 Dated by the composer, 20-VIII-1965

MUSIC, 1927-1977

Container

Contents

BOX-FOLDER 18/1	8a. sinfonía, op. 105 Holograph orchestral parts (transparency) Note: Symphony no. 8 Signed and dated by the composer, 1965
BOX-FOLDER 18/2	Sinfonía no. 9, op. 123 Holograph full score in pencil Note: Symphony no. 9
BOX-FOLDER 18/3	Sinfonía no. 9, op. 123 Holograph full score (transparency) Note: Symphony no. 9 Dated by the composer, 4-III-1973
BOX-FOLDER 18/4	Sinfonía no. 9, op. 123 Holograph orchestral parts (transparency) Note: Symphony no. 9 Signed and dated by the composer, 1973
BOX-FOLDER 54/1	10a. sinfonía, op. 131 Holograph full score in pencil Note: Symphony no. 10 Dated by the composer 11-I-1977 For soprano, tenor, chorus and orchestra on "Israel" by Jorge Luis Borges
BOX-FOLDER 44/4	10a. sinfonía, op. 131 Holograph full score (transparency) Note: Symphony no. 10 Signed and dated by the composer, 11-I-1977 On p. 1: Texto Jorge Luis Borges
BOX-FOLDER 18/5	Tres bocetos sinfónicos inspirados en el Talmud, op. 17 Holograph full score in pencil and ink with red and blue pencil marks Dated by the composer, Buenos Aires, 11-XII-1930
BOX-FOLDER 45/1	Tres bocetos sinfónicos inspirados en el Talmud, op. 17 Holograph full score (transparency) Signed and dated by the composer, 22-XII-1930
BOX-FOLDER 19/1	Tres piezas para orquesta de bronce y percusión, op. 116 Holograph full score (transparency) Signed and dated by the composer, 20-II-1971 On p. 1 [original title]: Tre pezzi per ottoni e percussione, op. 116
BOX-FOLDER 19/2	Tres piezas para orquesta de bronce y percusión, op. 116 Holograph orchestral parts (transparency) Signed and dated by the composer, 1971

MUSIC, 1927-1977

Container

Contents

BOX-FOLDER 53/3	Tres piezas para violín y orquesta, op. 65[B] See also: Chamber music subseries, op. 65[A] original for violin and piano Holograph full score in pencil
BOX-FOLDER 45/2	Tres piezas para violín y orquesta, op. 65[B] Holograph full score (transparency) Signed and dated by the composer, 1948
BOX-FOLDER 19/3	Tres piezas para violín y orquesta, op. 65[B] Holograph orchestral parts (transparency) Signed and dated by the composer, 1948
BOX-FOLDER 45/3	Variaciones y fuga sobre un tema de Mozart, op. 95 Holograph full score in pencil Dated by the composer 17-IV-1961
BOX-FOLDER 45/4	Variaciones y fuga sobre un tema de Mozart, op. 95 Holograph full score (transparency) Signed and dated by the composer, 1961
BOX-FOLDER 19/4	Variaciones y fuga sobre un tema de Mozart, op. 95 Photographic negatives of printed full score
BOX-FOLDER 19/5	Variaciones y fuga sobre un tema de Mozart, op. 95 Holograph orchestral parts (transparency) Signed and dated by the composer, 1961
BOX 20-24 BOX 42 BOX 40-45	Chamber Music, 1927-1974
BOX-FOLDER 20/1	Canción de cuna Holograph cello score in ink [Presumably a part of an unidentified work]
BOX-FOLDER 20/2	Canto elegíaco para violoncello y piano, op. 13, no. 1 Holograph piano/cello score in ink Signed and dated by the composer, 5-X-1928
BOX-FOLDER 45/5	Cuarteto para cuerdas, no. 1, op. 9, versión nueva, revisada en 1947 Holograph full score in pencil Dated by the composer, 17-X-1947
BOX-FOLDER 45/6	Cuarteto para cuerdas, no. 1, op. 9, versión nueva, revisada en 1947 Holograph full score in ink Dated by the composer, 17-X-1947
BOX-FOLDER 20/3	Cuarteto para cuerdas, no. 1, op. 9, versión nueva, revisada en 1947 Holograph full score (transparency) Signed and dated by the composer, 1927/1947

MUSIC, 1927-1977

Container

Contents

BOX-FOLDER 20/4	Cuarteto para cuerdas, no. 1, op. 9, versión nueva, revisada en 1947 Holograph parts (transparency) Signed and dated by the composer, 1927/1947
BOX-FOLDER 45/7	Cuarteto para cuerdas, no. 2, op. 35 Holograph full score (transparency) Signed and dated by the composer, 13-I-1937 On p. 1: A Elizabeth Sprague Coolidge, Premio Coolidge Estados Unidos 1937
BOX-FOLDER 20/5	Cuarteto para cuerdas, no. 2, op. 35 Holograph parts (transparency) Signed and dated by the composer, 1937
BOX-FOLDER 45/8	Cuarteto para cuerdas, no. 3 op. 50 Holograph full score in pencil with ink emendations Dated by the composer, 29-XII-[1]943
BOX-FOLDER 46/1	Cuarteto para cuerdas, no. 3 op. 50 Holograph full score in ink Signed and dated by the composer, 1943 (2 copies) Copy 1: dated 2-I-1944
BOX-FOLDER 20/6	Cuarteto para cuerdas, no. 3 op. 50 Holograph parts in ink with pencil marks Signed and dated by the composer, 1943
BOX-FOLDER 46/2	Cuarteto para cuerdas, no. 4, op. 73 Holograph full score in pencil Dated by the composer 8-III-[19]52
BOX-FOLDER 20/7	Cuarteto para cuerdas, no. 4, op. 73 Holograph full score (transparency) Signed and dated by the composer, 20-III-[1]952
BOX-FOLDER 20/8	Cuarteto para cuerdas, no. 4, op. 73 Bound ozalid full score (2 copies) Signed and dated by the composer, 1952
BOX-FOLDER 20/9	Cuarteto para cuerdas, no. 4, op. 73 Copyist's manuscript parts in ink (transparency)
BOX-FOLDER 21/1	Cuarteto para cuerdas, no. 4, op. 73 Printed parts
BOX-FOLDER 46/3	Cuarteto para saxofones, sop, alto, tenor, bar, op. 89 Holograph full score in pencil
BOX-FOLDER 21/2	Cuarteto para saxofones, sop, alto, tenor, bar, op. 89 Holograph full score (transparency)

	Signed and dated by the composer, 19-IV-[1]957
BOX-FOLDER 46/4	Cuarteto para saxofones, transcripción para fl, ob, cl, fg o v1, v2, vla, vlc, op. 89 Holograph full score in pencil
BOX-FOLDER 21/3	Cuatro piezas para 4 solistas, op. 127 (flauta, oboe, clarinete en Sib y fagot) Holograph (transparency) Signed and dated by the composer, 1974
BOX-FOLDER 46/5	Dos piezas hebreas para violín y piano, op. 12, no. 1 Melodía hebrea, no. 2 Danza hebrea Holograph piano/violin score in pencil [no. 2 Danza hebrea only] Dated by the composer 4-VI-1969
BOX-FOLDER 21/4	Dos piezas hebreas para violín y piano, op. 12, no. 1 Melodía hebrea, no. 2 Danza hebrea Holograph piano/violin score in ink and violin part [Melodía Hebrea op. 12, no. 1 only] Dated by the composer 14/26-VI-[1]928 On p. 1: A Israel Isacson
BOX-FOLDER 21/5	Dos piezas hebreas para violín y piano, op. 12, no. 1 Melodía hebrea, no. 2 Danza hebrea Holograph piano-violin score and violin part (transparency) [Danza hebrea op. 12, no. 2 only] Signed and dated by the composer, 4-VI-1969
BOX-FOLDER 21/6	Dos piezas hebreas para violín y piano, op. 12, no. 1 Melodía hebrea, no. 2 Danza hebrea Bound ozalid piano-violin score and violin part [Danza hebrea op. 12, no. 2 only] Signed and dated by the composer, 4-VI-1969
BOX-FOLDER 21/7	Grave y presto, op. 3, para violin solo Holograph violin score (transparency) Signed and dated by the composer, 1923-1951 On p. 1: Reelaborado en 1951
BOX-FOLDER 42/8	Grave y presto, op. 3, para violin solo Ozalid violin score (4 copies) On copy 1, p. 1: A Alfredo Hess On copy 3 and 4: A Alfredo Zubrisky
BOX-FOLDER 21/9	Hora [Jewish dance] Holograph violin and cello parts in ink [Presumably parts of an unidentified work]
BOX-FOLDER 21/10	Introducción y movimiento perpetuo, op. 92 Holograph piano-violin score and violin part in ink On p. 1: A Miguel; signed and dated by the composer, 19-III-1947
BOX-FOLDER 21/11	Introduzione ed Allegro para piano, flauto, oboe, fagotto, violino, viola, op. 118 Holograph full score (transparency) Signed and dated by the composer, 27-VIII-1971

BOX-FOLDER 21/12	Introduzione ed Allegro para piano, flauto, oboe, fagotto, violino, viola, op. 118 Bound ozalid full score Signed and dated by the composer, 27-VIII-1971
BOX-FOLDER 21/13	Introduzione ed Allegro para piano, flauto, oboe, fagotto, violino, viola, op. 118 Holograph parts (transparency) Signed and dated by the composer, 1971
BOX-FOLDER 21/14	Melodía hebrea para cello y piano, op. 31, no. 2 <i>See also: Dos piezas hebreas para violín y piano op. 12</i> Holograph piano-cello score in ink Dated by the composer, 13-VII-1930
BOX-FOLDER 46/6	Quinteto para flauta, oboe, clarinete, fagot y corno, op. 108 Holograph score in pencil Dated by the composer 17-IV-1969
BOX-FOLDER 22/1	Quinteto para flauta, oboe, clarinete, fagot y corno, op. 108 Holograph score (transparency) Signed and dated by the composer, Filadelfia-Buenos Aires, 17-IV-1969
BOX-FOLDER 22/2	Quinteto para flauta, oboe, clarinete, fagot y corno, op. 108 Holograph parts (transparency) Signed and dated by the composer, 1969
BOX-FOLDER 46/7	Quinteto para piano y cuarteto de cuerdas, op. 96 Holograph score in pencil Dated by the composer 22-V-1961
BOX-FOLDER 46/8	Quinteto para piano y cuarteto de cuerdas, op. 96 Holograph score (transparency) Signed and dated by the composer, 1961
BOX-FOLDER 22/3	Quinteto para piano y cuarteto de cuerdas, op. 96 Holograph string parts (transparency) Signed and dated by the composer, 1961
BOX-FOLDER 22/4	Serenata, op. 61 [string orchestra] Copyist's manuscript full score in ink (transparency) On p. 1: A Luis Gianneo
BOX-FOLDER 22/5	Serenata, op. 61 [string orchestra] Copyist's manuscript parts in ink (transparency)
BOX-FOLDER 46/9	Sonata a cuatro, op. 68, no. 3 (flauta, oboe, clarinete en Sib, fagot) Holograph score in pencil Dated by the composer 8-XII-[1]950

MUSIC, 1927-1977

Container

Contents

BOX-FOLDER 22/6	Sonata a cuatro, op. 68, no. 3 (flauta, oboe, clarinete en Sib, fagot) Holograph score (transparency) Signed and dated by the composer, 21-XII-[1]950
BOX-FOLDER 22/7	Sonata a cuatro, op. 68, no. 3 (flauta, oboe, clarinete en Sib, fagot) Holograph parts (transparency) Signed by the composer
BOX-FOLDER 46/10	Sonata para arpa, op. 55 [first draft] Holograph harp score in pencil Dated by the composer 23-X-[1]945
BOX-FOLDER 46/11	Sonata para arpa, op. 55 [first draft] Holograph harp score in ink with marks in pencil On p. 1: A Carmen Benedit de Scanavino
BOX-FOLDER 22/8	Sonata para arpa, op. 55 [first draft] Holograph harp score (transparency) Signed and dated by the composer, Noviembre 1945 On p. 1: A Carmen Benedit de Scanavino
BOX-FOLDER 46/12	Sonata para clarinete en Sib y piano, op. 32, no. 2 Holograph piano-clarinete score and clarinet part (transparency) Signed and dated by the composer, 2-V-1937 On p. 1: A Filottete Martorella
BOX-FOLDER 23/1	Sonata para fagot y piano op. 32, no. 4 Holograph piano-bassoon score and bassoon part (transparency) Signed and dated by the composer, 30-X-1970
BOX-FOLDER 46/13	Sonata para flauta, oboe y fagot, op. 68, no. 2 Holograph flute-oboe-bassoon score (transparency) Signed and date by the composer, 1949
BOX-FOLDER 46/14	Sonata para flauta, oboe y fagot, op. 68, no. 2 Holograph parts (transparency) Signed and date by the composer, 1949
BOX-FOLDER 46/15	Sonata para flauta y clarinete en Sib, op. 68, no. 1 Holograph flute-clarinet score (transparency) Signed and dated by the composer, 1949 On p. 1: Al Dr. Carleton Sprague Smith
BOX-FOLDER 47/1	Sonata para flauta y clarinete en Sib, op. 68, no. 1 Ozalid flute-clarinet score Signed and dated by the composer, 1949 (2 copies)
BOX-FOLDER 47/2	Sonata para flauta y piano, op. 32, no. 1 Holograph piano-flute score in ink and flute part with covers Dated by the composer, 1935

	On p. 1: A Angel Martucci
BOX-FOLDER 23/2	Sonata para flauta y piano, op. 32, no. 1 Holograph piano-flute score and flute part (transparency) Signed and dated by the composer, 1935 On p. 1: A Angel Martucci
BOX-FOLDER 23/3	Sonata para flauta y piano, op. 32, no. 1 Printer's proof copy of piano-flute score and flute part (master transparency) On p. 1: title, composer name and Editorial Argentina de Música, Buenos Aires Laid in: composer notes with corrections for the printing shop
BOX-FOLDER 47/3	Sonata para oboe y piano, op. 32, no. 3 Holograph piano-oboe score in ink and oboe part Signed and dated by the composer, 1940 On p. 1: A Pedro Di Gregorio
BOX-FOLDER 23/4	Sonata para oboe y piano, op. 32, no. 3 Holograph piano-oboe score and oboe part (transparency) Signed and dated by the composer, 1940 On p. 1: A Lazare Saminsky
BOX-FOLDER 23/5	Sonata para oboe y piano, op. 32, no. 3 Printer's proof copy of piano-oboe score and oboe part (master transparency) On p. 1: title, composer name and Editorial Argentina de Música, Buenos Aires On p. 3: A Pedro Di Gregorio
BOX-FOLDER 47/4	Sonata para viola y piano, op. 80 Holograph piano-violin score in pencil Dated by the composer 16-XII-[1]953
BOX-FOLDER 23/6	Sonata para viola y piano, op. 80 Holograph piano-violin score and viola part (transparency) Signed and dated by the composer, 1953 On p. 1: A Andrés Vancoillie
BOX-FOLDER 47/5	Sonata para violín y piano, op. 15, no. 1 Holograph piano-violin score in pencil
BOX-FOLDER 23/7	Sonata para violín y piano, op. 15, no. 1 Holograph piano-violin score and violin part (transparency) Signed and dated by the composer, 1929 On p. 1: Reelaborada en 1960
BOX-FOLDER 23/8	Sonata para violín y piano, op. 56, no. 2 Holograph piano-violin score and violin part (transparency) Signed and dated by the composer, 1945, 9-I-[1]946
BOX-FOLDER 23/9	Sonata para violín y piano, op. 93, no. 3 Holograph piano-violin score and violin part (transparency)

	Signed and dated by the composer, 1959
BOX-FOLDER 47/6	Sonata para violoncello y piano, op. 48 Holograph piano-cello score in pencil Dated by the composer 12/18-VII-[1]943
BOX-FOLDER 23/10	Sonata para violoncello y piano, op. 48 Holograph piano-cello score and cello part (transparency) Signed and dated by the composer, 1943
BOX-FOLDER 23/11	Sonata para violoncello y piano, op. 48 Ozalid cello part Signed and dated by the composer, 1943 On p. 1: A Washington Castro [in ink]
BOX-FOLDER 24/1	Sonatina para piano, trompeta en Sib y saxofón contralto en Mib, op. 21 Holograph piano-trumpet-saxophone score, and trumpet and saxophone parts in ink Signed and dated by the composer, Buenos Aires 1-IV-1932
BOX-FOLDER 24/2	Sonatina para piano, trompeta en Sib y saxofón contralto en Mib, op. 21 Copyist's manuscript piano-trumpet-saxophone score in ink On p. 21: Copiado por Simón Tenovsky, 20/6/[1]931, B. Aires
BOX-FOLDER 24/3	Sonatina para piano, trompeta en Sib y saxofón contralto en Mib, op. 21 Photocopy of printed score and parts with corrections in red pencil On p. 1: To my friend Isaac Nuguer
BOX-FOLDER 47/7	Suite en estilo antiguo, op. 16 Holograph full score in pencil and ink [first draft]
BOX-FOLDER 47/8	Suite en estilo antiguo, op. 16 Holograph full score in ink with covers Signed and dated by the composer, 18-I-1930
BOX-FOLDER 47/9	Suite en estilo antiguo, op. 16 Holograph parts in ink
BOX-FOLDER 47/10	Suite en estilo antiguo, op. 16 Holograph piano-version score in ink with covers, op. 16-a Signed by the composer On p. 1: Arreglo para piano.
BOX-FOLDER 24/4	Suite en estilo antiguo, op. 16 Holograph full score (transparency) Signed and dated by the composer, 1930
BOX-FOLDER 24/5	Suite en estilo antiguo, op. 16 Holograph parts (transparency) Signed and dated by the composer, 1930

MUSIC, 1927-1977

Container

Contents

BOX-FOLDER 47/11	Tres piezas para viola y piano, op. 76 Holograph piano-violon score in ink Dated by the composer 12-VIII-[1]953
BOX-FOLDER 24/6	Tres piezas para viola y piano, op. 76 Holograph piano-violon score in ink Dated by the composer 19-VIII-[1]953 On p. 2: En memoria de Carlos Evaristo Goreloff
BOX-FOLDER 24/7	Tres piezas para viola y piano, op. 76 Holograph piano-violon score and viola part (transparency) On p. 1: "In memoriam" de Carlos Evaristo Goreloff
BOX-FOLDER 48/1	Tres piezas para violon y piano, op. 65[A] <i>See also: Chamber music subseries, op. 65[B], for violin and orchestra</i> Holograph piano-violon score and violon part in ink with marks in red and blue pencil Laid in: notes about copyright and proof of the printed score Signed and dated by the composer, 9-II-1948
BOX-FOLDER 48/2	Trío, op. 30 para piano, violón y cello Printer's proof copy piano-violon-cello score and parts (master transparency)
BOX-FOLDER 24/8	Trío, op. 30 para piano, violón y cello Ozalid violon and cello parts Signed and dated by the composer, 1935 On p. 1: A mi esposa Ana
BOX 24-26 BOX 48	Vocal Music, 1934-1977
BOX-FOLDER 24/9	Cantos de amor, op. 28 Holograph piano-vocal score (transparency) Signed and dated by the composer, 19-VIII-1934 On p. 1: [Words] de Jehuda Ha-Levy, traducción de Rebeca Mactas Alpersohn
BOX-FOLDER 24/10	Cinco sonetos, op. 124 para soprano o tenor y piano Holograph piano-vocal score (transparency) Signed and dated by the composer, 16-VIII-1973 On p. 1: Poesía de Cordoba Iturburu
BOX-FOLDER 24/11	Cinco sonetos, op. 124 para soprano o tenor y piano Ozalid piano-vocal score with covers Signed and dated by the composer, 16-VIII-1973
BOX-FOLDER 24/12	Cinco sonetos de amor, op. 102, para voz y piano de Manuel Felipe Rugeles Piano-vocal score (transparency) Signed and dated by the composer, 31-V-1964
BOX-FOLDER 24/13	Cinco poemas para voz y piano, op. 100 Piano-vocal score (transparency)

	Signed and dated by the composer, 11-XI-1963
BOX-FOLDER 24/14	Cinco poemas para voz y piano, op. 100 Ozalid piano-vocal score with covers Signed and dated by the composer, 11-XI-1963 Pasted on the back of the cover: newspaper's scraps with four of the poems
BOX-FOLDER 48/7b	Cuatro baladas del Paraná, op. 79, texto de Rafael Alberti <i>See also: Vocal music subseries, Seis canciones del Paraná op. 77</i> Holograph piano-vocal score in pencil [first draft] Dated by the composer 17-VIII/13-XI-[1]953
BOX-FOLDER 25/1	Cuatro baladas del Paraná, op. 79, texto de Rafael Alberti Holograph piano-vocal score (transparency) Signed and dated by the composer, 17-XI-[1]953
BOX-FOLDER 25/2	Cuatro coros a cappella, op. 125, poesía de C. Cordoba Iturburu Holograph vocal score (transparency) Signed and dated by the composer, 2-IX-1973
BOX-FOLDER 25/3	Cuatro poemas, op. 132, poesías de Arminda Ralesky (1977) Photocopy of the printed score with corrections in ink Laid in: typed Spanish and Yiddish texts
BOX-FOLDER 25/4	Cuatro sonetos de amor, op. 104, para coro mixto a cappella Holograph vocal score (transparency) Signed and dated by the composer, 19-XII-1964 On p. 1: poesías de Manuel Felipe Rugeles
BOX-FOLDER 25/5	Dos canciones, op. 27, para soprano o tenor y piano Holograph piano-vocal score (transparency) Signed and dated by the composer, 17-VII-1969 On p. 1: Poesías de Gabriela Mistral: Meciendo, ¡Duérmete apegado a mi!
BOX-FOLDER 25/6	Dos canciones, op. 70, no. 1 and no. 2, para una voz y piano, poesías de W. Longfellow Holograph piano-vocal score in ink Dated by the composer, 18/26-XI-[1]949 Pasted to the score: newspaper's scraps with both poems
BOX-FOLDER 25/7	Dos coros a cappella, op. 83, no. 2 Bruma de oro, poesía de Conrado Nalé Roxlo Holograph vocal score in ink, signed and dated by the composer, 12-VII-[1]955 On p. 1: A Pedro Valenti Costa
BOX-FOLDER 25/8	Dos coros a cappella, op. 83, no. 2 Bruma de oro, poesía de Conrado Nalé Roxlo Holograph vocal score (transparency) Signed and dated by the composer, 12-VII-1955
BOX-FOLDER 25/9	El murciélago para canto y piano, letra de Ferrari-Amores Holograph piano-vocal score in ink Signed by the composer

BOX-FOLDER 48/3	Ocho poemas, op. 33, canto y piano, poesías de César Tiempo Holograph piano-vocal score in ink, bilingual text Spanish-Italian Signed and dated by the composer, 1935 On p. 1: version italiana (tradotta all'italiano da) de H. Siccardi
BOX-FOLDER 25/10	Ocho poemas, op. 33, canto y piano, poesías de César Tiempo Holograph piano-vocal score (transparency)
BOX-FOLDER 25/11	Ocho poemas, op. 33, canto y piano, poesías de César Tiempo Holograph piano-vocal score in ink with covers [only poems 3, 4, 6, 7] Signed and dated by the composer, 14-I-[1]936
BOX-FOLDER 25/12	Ocho poemas, op. 33, canto y piano, poesías de César Tiempo Holograph full score (transparency) Chamber orchestra-vocal arr. Spanish version
BOX-FOLDER 48/4	"Pulvis eris, et pulvis reverteris", op. 52, no. 2 Holograph piano/organ-vocal score in pencil, dated by the composer, 11-X-[1]944 On p. 1: Para tenor solo y coro femenino, órgano o piano
BOX-FOLDER 48/5	Rapsodia, op. 88, para coro mixto y cuarteto de saxofones Holograph full score in pencil Dated by the composer, 30-X-[1]956
BOX-FOLDER 25/13	Rapsodia, op. 88, para coro mixto y cuarteto de saxofones Ozalid full score with covers Signed and dated by the composer, 30-X-1956 On p. 1: Poesías de Rafael Alberti
BOX-FOLDER 48/6	Salmo 119, op. 51, no. 1 [op.52a], para tenor y coro femenino, órgano o piano Holograph full score in pencil Dated by the composer, 2-IX-[1]944
BOX-FOLDER 48/7a	Seis canciones del Paraná, op. 77-[A], texto de Rafael Alberti <i>See also: Vocal music subseries, Cuatro baladas del Paraná op. 79</i> Holograph piano-vocal score in pencil [first draft] Dated by the composer, 16-VIII-[1]953
BOX-FOLDER 25/14	Seis canciones del Paraná, op. 77-[A], texto de Rafael Alberti Holograph piano-vocal score (transparency) Signed and dated by the composer, 12-I-[1]954
BOX-FOLDER 25/15	A toite rois (La rosa muerta), op. 34, no. 2, coro mixto y piano, poesía de Yoesch Holograph piano-vocal score (transparency) Signed and dated by the composer, 1936
BOX-FOLDER 25/16	Tres canciones, op. 110, para soprano o tenor y piano Holograph piano-vocal score (transparency)

	Signed and dated by the composer, 20-VII-1969
BOX-FOLDER 25/17	Tres canciones, op. 110, para soprano o tenor y piano Ozalid piano-vocal score with covers Signed and dated by the composer, 30-X-1956 On p. 1: Pasted newspaper's scraps with the three poems
BOX-FOLDER 25/18	Tres canciones, op. 117, para soprano o tenor y piano Holograph piano-vocal score (transparency) with printed poems Signed and dated by the composer, 6-III-1971
BOX-FOLDER 25/19	Tres canciones para soprano y piano, op. 126 Holograph piano-vocal score (transparency) Signed and dated by the composer, 24-IX-1973 Laid in: poems and copyright documentation
BOX-FOLDER 48/8	Tres coros a cappella, op. 14, 1928-1954 Holograph vocal score in pencil Dated by the composer, 6-III-[1]954 Revised in 1954
BOX-FOLDER 25/20	Tres coros a cappella, op. 14, 1928-1954 Holograph vocal score in ink Signed and dated by the composer, 10-III-[1]954 Only op. 14 no. 1 "Todo lo que por ti vi..." On p. 1: A Fernando Sabsay, poesías de Rafael Alberti
BOX-FOLDER 25/21	Tres coros a cappella, op. 14, 1928-1954 Holograph vocal score (master transparency)
BOX-FOLDER 25/22	Tres coros a cappella, op. 14, 1928-1954New York: Southern Music Publishing Co., 1974. Printed vocal score
BOX-FOLDER 26/1	Tres coros a cappella, op. 114, poesías de Alfonsina Storni Holograph vocal score (transparency) Signed and dated by the composer, 21-XI-1970
BOX-FOLDER 26/2	Tres coros a cappella, op. 120 Holograph vocal score (transparency) Signed and dated by the composer, 26-XII-1971
BOX-FOLDER 48/9	Tres décimas, op. 74, para canto y piano, poesías de Manuel F. Rugeles Holograph piano-vocal score in pencil Dated by the composer, 2-V-[1]952
BOX-FOLDER 26/3	Tres décimas, op. 74, para canto y piano, poesías de Manuel F. Rugeles Holograph piano-vocal score (transparency) Signed and dated by the composer, 1952

MUSIC, 1927-1977

Container

Contents

BOX-FOLDER 26/4	Tres décimas, op. 74, para canto y piano, poesías de Manuel F. Rugeles Ozalid piano-vocal score Signed and dated by the composer, 1952
BOX-FOLDER 26/5	Tres poemas, op. 109, para soprano o tenor y piano Holograph piano-vocal score (transparency) Signed and dated by the composer, 5-VII-1969
BOX-FOLDER 26/6	Tres poemas, op. 109, para soprano o tenor y piano Ozalid piano-vocal score Signed and dated by the composer, 5-VII-1969 On p. 1: Pasted newspaper's scraps with the three poems
BOX-FOLDER 48/10	Tres sonetos de Leónidas Barletta, op. 57, para una voz grave Holograph piano-vocal score (transparency) Signed and dated by the composer, 1946 On p. 1: A Clara G. de Goreloff
BOX-FOLDER 26/7	Tres sonetos, op. 58, para canto y piano, poesías de Francisco Luis Bernardez Holograph piano-vocal score (transparency) Signed and dated by the composer, 1966 Laid on: handwritten copies of the three sonnets
BOX-FOLDER 26/8	[Untitled song] See also: Piano music subseries, Suite para piano Manuscript piano-vocal score in ink
BOX 26-28 BOX 48	Piano Music, 1932-1975
BOX-FOLDER 26/9	Cinco piezas infantiles, op. 39 Holograph piano score in ink Signed and dated by the composer, 27-V/8-VI-[1]939 On p. 1: A Myra [no. 1 and 2 only]
BOX-FOLDER 48/11	Cinco preludios para piano, op. 4, reelaborados en 1951 Holograph piano score (transparency) Signed and dated by the composer, 1924-1951 On p. 1 of each: A Adolfo Mindlin, A Martha Piñeiro, A Werner Wagner, A la señora de Rugeles, A Marcelo Koc
BOX-FOLDER 26/10	Cinco retratos, op. 113 Holograph piano score (transparency) Signed and dated by the composer, 17-V-1970
BOX-FOLDER 26/14	Cuatro invenciones a 2 voces Holograph piano score (transparency) Dated by the composer, 8-III-[1]949
BOX-FOLDER 26/11	Cuatro piezas a 2 voces, op. 29, para piano Holograph piano score in pencil

	Dated by the composer, 17-X-[1]934 Holograph piano score (transparency)
BOX-FOLDER 26/12	Cuatro piezas a 2 voces, op. 29, para piano Signed and dated by the composer, 17-X-1934
BOX-FOLDER 26/13	Cuatro preludios para piano, op. 119 Holograph piano score (transparency) Signed and dated by the composer, 5-XII-1971
BOX-FOLDER 26/15	Poema, op. 106, para 2 pianos Holograph two-piano score (transparency) Signed and dated by the composer, 1966 On p. 1: A Xiomara Audino y Elda Carella
BOX-FOLDER 26/16	Polca Holograph piano score in ink Signed and dated by the composer, 2-III-[1]948
BOX-FOLDER 48/12	Preludio, coral y fuga, op. 54-A, sobre el tema "Do-Re-Mi" See also: Orchestral works subseries, op. 54-B, for orchestra Holograph piano score in pencil [first draft] Signed and dated by the composer, 19-VII-[1]945
BOX-FOLDER 48/13	Preludio, coral y fuga, op. 54-A, sobre el tema "Do-Re-Mi" Holograph piano score in ink Signed and dated by the composer, 21-VII-[1]945 On p. 1: A Cecilia Benedit de Debenedetti
BOX-FOLDER 26/17	Preludio, coral y fuga, op. 54-A, sobre el tema "Do-Re-Mi" Holograph piano score (transparency) Signed and dated by the composer, 21-VII-1945
BOX-FOLDER 26/18	Preludio, siciliana y fuga, op. 111, para piano a 4 manos Holograph piano for 4 hands score (transparency) Signed and dated by the composer, 27-VII-1969
BOX-FOLDER 26/19	Preludio, siciliana y fuga, op. 111, para piano a 4 manos Ozalid piano for 4 hands score with covers (2 copies) Signed and dated by the composer, 27-VII-1969
BOX-FOLDER 26/20	Preludio y fuga, op. 31 Holograph piano score in ink Signed and dated by the composer, 12-IX-[1]935
BOX-FOLDER 27/1	Seis danzas americanas op. 66 See also: Piano music subseries, Tangos y milongas op. 66 Holograph piano score in ink Signed and dated by the composer, 3-IV-[1]948 Note: "Blues" only

MUSIC, 1927-1977

Container

Contents

BOX-FOLDER 27/2	Seis fábulas, op. 38, piezas infantiles, 1a. serie [2 to 6 only] Holograph piano score in ink with poems pasted on p. 1 Signed and dated by the composer, 16-XI-[1]940 On p. 1: A Myra
BOX-FOLDER 27/3	Seis fábulas, op. 59, piezas infantiles, 2a. serie Holograph piano score in ink with marks in red and black pencil Signed and dated by the composer, 23-III-[1]946
BOX-FOLDER 27/4	Seis tangos y milongas para piano, op. 66 Holograph piano score in ink Signed and dated by the composer, 2-IX-[1]959 [Missing Tango no. 1]
BOX-FOLDER 27/5	Seis tangos y milongas para piano, op. 66 Holograph piano score (transparency) Signed and dated by the composer, 2-IX-[1]959 Complete set
BOX-FOLDER 48/14	2a. sonata para piano, op. 49 Holograph piano score in pencil Note: Sonata no. 2 Dated by the composer, 30-IX-[1]943
BOX-FOLDER 48/15	2a. sonata para piano, op. 49 Copyist's manuscript piano score in ink Note: Sonata no. 2 On p. 1: A Lily Saslavsky Litvin
BOX-FOLDER 48/16	Tercera sonata para piano, op. 71 Holograph piano score in ink with marks in red pencil Note: Sonata no. 3 Signed and dated by the composer, 18-VII-[1]950 On p. 1: A Haydée Loustaunau
BOX-FOLDER 48/17	Cuarta sonata, op. 72, para piano Holograph piano score (transparency) Note: Sonata no. 4 Signed and dated by the composer, 17-X-[1]950 On p. 1: A Tom Bromley
BOX-FOLDER 27/6	Cuarta sonata, op. 72, para piano Ozalid piano score with marks in red and black pencil Note: Sonata no. 4
BOX-FOLDER 27/7	Sonata op. 87, no. 5, para piano Holograph piano score (transparency) Note: Sonata no. 5 Signed and dated by the composer, 16-IX-1956

MUSIC, 1927-1977

Container

Contents

BOX-FOLDER 27/8	Sonata no. 6, op. 97, para piano Holograph piano score (transparency) Signed and dated by the composer, 1961
BOX-FOLDER 27/9	Sonata no. 7, op. 101, para piano Holograph piano score (transparency) Signed and dated by the composer, 22-I-1964
BOX-FOLDER 27/10	Sonata no. 8, op. 115, para piano Holograph piano score (transparency) Signed and dated by the composer, 29-I-1971
BOX-FOLDER 27/11	Sonata no. 9, op. 122, para piano Holograph piano score (transparency) Signed and dated by the composer, 24-IX-1972
BOX-FOLDER 27/12	Sonata no. 9, op. 122, para pianoBuenos Aires: Editorial Argentina de Compositores, 1972. Bound ozalid printed piano score (EAC, no. 124, 1972)
BOX-FOLDER 28/1	Suite para piano, and untitled vocal work, beginning with the words, "gerdink main Kind..." Holograph piano score and piano-vocal sketch in ink; p. 7-13
BOX-FOLDER 28/2	Tres danzas en estilo popular argentino, op. 43 Holograph piano score in ink with marks in red, blue and black pencil Signed and dated by the composer, 19-VI-[1]941 On p. 1: A Valentín Zubrisky
BOX-FOLDER 48/18	Tres danzas hebraicas, op. 64, for two pianos Holograph two-piano score (transparency) Signed and dated by the composer, 1948
BOX-FOLDER 28/3	Tres estampas, op. 37 Holograph piano score in ink Signed and dated by the composer, 24-II-[1]938 On p. 1: A Francisco Curt Lange
BOX-FOLDER 28/4	Tres estampas, op. 42, para piano (2a. serie) Holograph piano score in ink Signed and dated by the composer, 2-VI-[1]941
BOX-FOLDER 28/5	Tres estampas, op. 42, para piano (2a. serie) Holograph piano score (transparency) Signed and dated by the composer, 2-VI-[1]941
BOX-FOLDER 28/6	Tres piezas para piano, op. 19 Holograph piano score in ink Signed and dated by the composer, 9-I-1932 first version Only no. III Danza

MUSIC, 1927-1977

Container

Contents

BOX-FOLDER 28/7	Tres piezas para piano, op. 19, segunda versión Holograph piano score in ink Signed and dated by the composer, 1932/3-XII-[1]940
BOX-FOLDER 28/8	Tres piezas para piano, op. 129 Holograph piano score (transparency) Signed and dated by the composer, 23-I-1975
BOX-FOLDER 28/9	Tres preludios para piano, op. 23 Holograph piano score in ink Signed and dated by the composer, 30-XII-1932 On p. 1: A Francisco Amicarelli
BOX-FOLDER 28/10	Toccata, op. 99, para piano Holograph piano score (transparency) Signed and dated by the composer, 20-IV-1963
BOX-FOLDER 28/11	Variaciones sobre un tema popular judío, op. 22, para piano Holograph piano score in ink Signed and dated by the composer, 7-IX-[1]932 On p. 1: A Orestes Castronuovo
BOX-FOLDER 28/12	Variaciones sobre un tema popular judío, op. 22, para piano Holograph piano score (transparency) Signed and dated by the composer, 1932
BOX-FOLDER 28/13	[Untitled, unfinished piano piece] Holograph piano score in ink
BOX-FOLDER 55/1-5	BIOGRAPHICAL MATERIALS, 1864-1978 Includes original personal and family documents in Spanish and Russian, original documents from the Odessa and Saint Petersburg conservatories, and miscellaneous documents from Argentina. Arranged alphabetically by author or subject.
BOX-FOLDER 55/1	Ficher, Jacobo
BOX-FOLDER 55/2	Ficher family documents
BOX-FOLDER 55/3	Odessa Conservatory
BOX-FOLDER 55/4	Saint Petersburg Conservatory
BOX-FOLDER 55/5	Miscellaneous (Argentinean and Russian documents)
BOX 55-62	CORRESPONDENCE, 1923-1978 The Correspondence series is represented by letters, telegrams, and postcards (languages: Spanish, Russian, French, English, Italian and Portuguese) from individuals and corporate bodies.

CORRESPONDENCE, 1923-1978

Container

Contents

The Correspondence series is arranged into three subseries: General, Family and Pupils.
Arranged alphabetically by name under each subseries.

BOX-FOLDER 55/6-15	Family, 1923-1978
BOX-FOLDER 55/6	Abrashkin, Alejandro, n.d.
BOX-FOLDER 55/7	Aronberg, Raia, 1957-1974
BOX-FOLDER 55/8	Brandes, Mario, 1972-1976
BOX-FOLDER 55/9-12	Ficher, Miguel, 1950-1978 Folders: <ul style="list-style-type: none">• 1950-64 (BOX: 55/9)• 1965-67 (BOX: 55/10)• 1968-71 (BOX: 55/11)• 1972-78 (BOX: 55/12)
BOX-FOLDER 55/13	Lopszyc, Ber, 1970-1990
BOX-FOLDER 55/14	[Unidentified family from Russia]
BOX-FOLDER 55/15	Zipman, Boris (Bernardo), 1929-1973
BOX 56-61	General, 1923-1978
BOX-FOLDER 56/1	Academia Nacional de Bellas Artes, 1939-1977 See also: Suárez Urtubey, Pola ADEMA see: Asociación de Músicos de la Argentina AEC see: Asociación Estímulo Cultural
BOX-FOLDER 56/2	Agashchvavian, E., 1930 AGMA see: Asociación General de Músicos de la Argentina, 1961
BOX-FOLDER 56/3	Agrupación de Estudiantes de Música, 1961
BOX-FOLDER 56/4	Alberti, Rafael, 1968 See also: León, María Teresa
BOX-FOLDER 56/5	Alec Templeton, Inc. Axelrod Publications, Inc, 1943-1969
BOX-FOLDER 56/6	Alemán, Fedora, 1956-1957
BOX-FOLDER 56/7	Altschuler, David, 1961 See also: Ricordi Americana See also: Teatro alla Scala
BOX-FOLDER 56/8	Ambassade d'Israel, 1969
BOX-FOLDER 56/9	American Music Center, 1941

CORRESPONDENCE, 1923-1978

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 56/10	Amigos de la Universidad Hebrea de Jerusalem, 1950-1969
BOX-FOLDER 56/11	Antonio, P., 1957-1965 APO.see: Asociación del Profesorado Orquestal
BOX-FOLDER 56/12	Arte y Cultura Popular, Montevideo, 1937-1938
BOX-FOLDER 56/13	Asociación Amigos de la Música, 1960-1969
BOX-FOLDER 56/14	Asociación Amigos de la Música Hebrea, 1952
BOX-FOLDER 56/15	Asociación Coral Lorenzo Perosi, 1975
BOX-FOLDER 56/16	Asociación de Conciertos de Cámara, 1858-1868
BOX-FOLDER 56/17	Asociación de Músicos de la Argentina (ADEMA), 1944-1945
BOX-FOLDER 56/18	Asociación del Profesorado Orquestal (APO), 1929-1948
BOX-FOLDER 56/19	Asociación Estímulo Cultural (AEC), 1975-1976
BOX-FOLDER 56/20	Asociación General de Músicos de la Argentina (AGMA), 1939
BOX-FOLDER 56/21	Asociación Mutual Israelita Argentina, 1961-1969
BOX-FOLDER 56/22	Asociación Wagneriana de Buenos Aires, 1956-1969 See also: Sájaloff, Pedro
BOX-FOLDER 56/23	"A" miscellaneous
BOX-FOLDER 56/24	Bacevicius, Vytautas, 1940
BOX-FOLDER 56/25	Balzanelli, Alberto, 1966-1976
BOX-FOLDER 56/26	Banda Sinfónica Municipal de la Ciudad de Buenos Aires, 1963-1974
BOX-FOLDER 56/27	Bar-Am, Benjamin, 1961-1969
BOX-FOLDER 56/28	Baratoff, P., n.d.
BOX-FOLDER 56/29	Barbacci, Rodolfo, 1939
BOX-FOLDER 56/30	Bar-Illan, David, n.d.
BOX-FOLDER 56/31	Barletta, Leónidas, 1942-1966
BOX-FOLDER 56/32	Bautista, Julián, 1960-1976
BOX-FOLDER 56/33	Bayerischer Rundfunk, 1951

CORRESPONDENCE, 1923-1978

Container

Contents

	BBC .see: British Broadcasting Corporation
BOX-FOLDER 56/34	Behrend, Jeanne, 1945
	Bellán, Paul .see: Orrego-Salas, Juan
BOX-FOLDER 56/35	Bernstein, Leonard, 1963
	Bianchi, Renzo .see: Teatro alla Scala
BOX-FOLDER 56/36	Biblioteca Central y Archivo del Instituto Científico Judío, 1929-1940
BOX-FOLDER 56/37	Biblioteca Municipal de Morón, 1974
BOX-FOLDER 56/38	Biographical Encyclopedia of America, 1941
BOX-FOLDER 56/39	Birger, Raya, 1968-1972
BOX-FOLDER 56/40	Blinder, Eugenio, n.d. and Naomi Blinder
BOX-FOLDER 56/41	Blumental de Mizne, Felicja, 1945-1947
BOX-FOLDER 56/42	Bongiorno, Martha, 1976-1978
BOX-FOLDER 56/43	Boosey & Hawkes, 1945-1951
BOX-FOLDER 56/44	Borrelli, Antonio, 1963-1968
BOX-FOLDER 56/45	Boult, Sir Adrian, 1958-1973 .See also: British Broadcasting Corporation
BOX-FOLDER 56/46	Braga, Ernani, 1943
BOX-FOLDER 56/47	Brandwein, Horst M., 1963
BOX-FOLDER 56/48	British Broadcasting Corporation, 1944-1973 .See also: Boult, Sir Adrian
BOX-FOLDER 56/49	Bromley, Tom, 1947-1951
BOX-FOLDER 56/50	B. Schott's Söhne, Mainz, 1950-1959
BOX-FOLDER 56/51	Buenos Aires (Argentina), Embajadores, European ambassadors, 1965-1975
BOX-FOLDER 56/52	Buenos Aires Musical, 1964
BOX-FOLDER 56/53	"B" miscellaneous
BOX-FOLDER 57/1	Caamaño, Roberto, n.d. .See also: Fondo Nacional de las Artes
BOX-FOLDER 57/2	Cabral-Lima, José Inácio, 1943-1958

CORRESPONDENCE, 1923-1978

Container

Contents

BOX-FOLDER 57/3	Calderón, Pedro Ignacio, 1976 See also: Teatro Colón
BOX-FOLDER 57/4	Calusio, Ferruccio, 1952
BOX-FOLDER 57/5	Campos-Parsi, Héctor, 1957
BOX-FOLDER 57/6	Cané, Luis, 1943
BOX-FOLDER 57/7	Caramuta, Américo, 1964
BOX-FOLDER 57/8	Carl Fischer, Inc., 1939-1978
	Carvalho, Eleazar De see: De Carvalho, Eleazar
BOX-FOLDER 57/9	Casa de las Américas, 1965-1974
BOX-FOLDER 57/10	Castro, José María, 1939-1960
BOX-FOLDER 57/11	Castro, Juan José, 1930-1965
BOX-FOLDER 57/12	Castro, Luis Arnolfo, 1945
BOX-FOLDER 57/13	Castro, Roberto, 1966-1978
BOX-FOLDER 57/14	Castro, Washington, 1938-1976
BOX-FOLDER 57/15	Central Music Library in Israel, 1969
BOX-FOLDER 57/16	Centro Interamericano de Educación Técnica (CIDET), 1960
BOX-FOLDER 57/17	Ceskoslovensky Rozhlas, Radio Praga, 1965-1966
BOX-FOLDER 57/18	Chaikevich, Ilia, 1923
BOX-FOLDER 57/19	The Chamber Musical Guild, 1944
BOX-FOLDER 57/20	Chávez, Carlos, 1936-1977 See also: Orquesta Sinfónica de México
BOX-FOLDER 57/21	Chicago Chamber Orchestra Association, 1966
BOX-FOLDER 57/22	Cimaglia-Espinosa, Lía, n.d.
BOX-FOLDER 57/23	Círculo Argentino de Autores, 1933
BOX-FOLDER 57/24	Círculo Brahmsiano, 1965
BOX-FOLDER 57/25	Círculo Cultural Ruso-Israelita, 1929
BOX-FOLDER 57/26	Círculo de Autores y Compositores de Música, 1933

CORRESPONDENCE, 1923-1978

Container

Contents

BOX-FOLDER 57/27	Clarín, 1967 Note: newspaper Cohn, Arthur <i>see: The Edwin A. Fleisher Collection, Free Library of Philadelphia</i>
BOX-FOLDER 57/28	Collegium Musicum de Buenos Aires, 1954-1969
BOX-FOLDER 57/29	Comisión Municipal de Cultura, Mar del Plata, 1959-1960
BOX-FOLDER 57/30	Comisión Nacional de Cultura, Buenos Aires, 1945-1946
BOX-FOLDER 57/31	Concours Internationaux Henrik Wieniawski, Poznan, 1971-1975
BOX-FOLDER 57/32	Concours Musical International Reine Elizabeth de Belgique, 1954
BOX-FOLDER 57/33	Concurso Internacional de Piano "Jorge Lalewicz", 1965
BOX-FOLDER 57/34	Concurso Internacional de Piano Magda Tagliaferro, 1966
BOX-FOLDER 57/35	Consejo Municipal del Distrito Federal, Caracas, 1957
BOX-FOLDER 57/36	Consejo Nacional de Cultura, Cuba, 1962
BOX-FOLDER 57/37	Consejo Nacional de Educación, Buenos Aires, 1942-1971
BOX-FOLDER 57/38	Conservatorio "Antonio María Valencia", Colombia, 1958
BOX-FOLDER 57/39	Conservatorio "Juan José Castro", 1969
BOX-FOLDER 57/40	Conservatorio Municipal de Música "Manuel de Falla", 1967-1970
BOX-FOLDER 57/41	Conservatorio Nacional de Música "Carlos López Buchardo", 1959-1974
BOX-FOLDER 57/42	Coolidge, Elizabeth Sprague, 1937-1941
BOX-FOLDER 57/43	Cooper, Emile, 1925 Access point(s): Kuper, Emil'
BOX-FOLDER 57/44	Copland, Aaron, 1942-1976
BOX-FOLDER 57/45	Coro Polifónico de Santa Fé, 1967
BOX-FOLDER 57/46	Costa, Pedro, 1961
BOX-FOLDER 57/47	Cowell, Henry, 1943-1958 See also: New Music Edition
BOX-FOLDER 57/48	Curchitser, Santiago, 1969-1978
BOX-FOLDER 57/49	"C" miscellaneous

CORRESPONDENCE, 1923-1978

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 57/50	Dannemann, Ulrich, 1971
BOX-FOLDER 57/51	Davidson, Charles, 1969
BOX-FOLDER 57/52	De Carvalho, Eleazar, 1965
BOX-FOLDER 57/53	Diccionario de Músicos Compositores Argentinos, 1937
BOX-FOLDER 57/54	Dirección Nacional de Bellas Artes, 1937
BOX-FOLDER 57/55	Dirección Servicio Oficial de Radiodifusión, 1959-1960
	Drago, Mariano <i>see: Banda Sinfónica Municipal de la Ciudad de Buenos Aires</i>
BOX-FOLDER 57/56	Dranishnikov, Vladimir, 1927-1928
	D'Urbano, Jorge <i>see: Academia Nacional de Bellas Artes</i>
BOX-FOLDER 57/57	"D" miscellaneous
BOX-FOLDER 57/58	Eastman School of Music, 1973
BOX-FOLDER 57/59	Ediciones Internacionales Fermata, 1942
BOX-FOLDER 57/60	Editorial Argentina de Música, 1951-1955
BOX-FOLDER 57/61	Editorial Codex, 1969
BOX-FOLDER 57/62	Editorial Israel, 1943
BOX-FOLDER 57/63	Edward B. Marks Music Corporation, 1947
BOX-FOLDER 57/64	The Edwin A. Fleisher Collection, Free Library of Philadelphia, 1941-1970
BOX-FOLDER 57/65	Eitler, Esteban, 1947-1955
BOX-FOLDER 57/66	Empreza Concerto Teatral, 1940
BOX-FOLDER 57/67	Enciclopedia Musicale Ricordi, 1956
BOX-FOLDER 57/68	Engel, Joel, 1925
BOX-FOLDER 57/69	Engel, Lehman, 1941
BOX-FOLDER 57/70	E. P. Dutton & Co. Inc., 1970
	Epstein, Ernesto <i>see: Collegium Musicum de Buenos Aires</i>
BOX-FOLDER 57/71	Erize, Jeanette Arata de, 1962-1968 <i>See also: Mozarteum Argentino</i>

CORRESPONDENCE, 1923-1978

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 57/72	Escuela Superior de Bellas Artes, Universidad de La Plata, 1957-1967
BOX-FOLDER 57/73	Espinosa, Guillermo, 1947-1969
BOX-FOLDER 57/74	Estrada, Carlos, 1956
BOX-FOLDER 57/75	Etler, Alvin, 1941
BOX-FOLDER 57/76	"E" miscellaneous
BOX-FOLDER 58/1	Fasman, Boria Boris, 1929
BOX-FOLDER 58/2	Fidlon, Ilia, 1941-1955
BOX-FOLDER 58/3	Fine, Vivian, 1941-1943
	The Fleisher Collection, Free Library of Philadelphia see: The Edwin A. Fleisher Collection
BOX-FOLDER 58/4	Fondo Nacional de las Artes, 1958-1975 See also: Caamaño, Roberto
BOX-FOLDER 58/5	Fontova, José María, n.d.
	Fontenla, Jorge see: Universidad Nacional de Cuyo
BOX-FOLDER 58/6	Franze, Juan Pedro, 1968
BOX-FOLDER 58/7	Freed, Isadore, 1940-1953 See also: Saminsky, Lazare
BOX-FOLDER 58/8	Freitas e Castro, Enio de, 1949
BOX-FOLDER 58/9	Friedler, Egon, 1975
	Fuchs, Teodoro see: Orquesta Sinfónica de Córdoba
BOX-FOLDER 58/10	Fundación Cultural Coliseum, 1966
BOX-FOLDER 58/11	"F" miscellaneous
BOX-FOLDER 58/12	García, Blas, 1962-1965 See also: Provincia de Buenos Aires, Ministerio de Educación
BOX-FOLDER 58/13	García-Estrada, Juan A., 1957
	García-Morillo, Roberto see: Conservatorio Nacional de Música "Carlos López Buchardo"
BOX-FOLDER 58/14	Garmendia, Emma, 1969
BOX-FOLDER 58/15	Garreffa, Domingo, 1961
BOX-FOLDER 58/16	Geissler, Segfried?, 1952

CORRESPONDENCE, 1923-1978

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 58/17	Gerberov, Michael, 1938
BOX-FOLDER 58/18	Gianneo, Luis, 1937-1968
BOX-FOLDER 58/19	Gilardi, Gilardo, 1962
BOX-FOLDER 58/20	Ginastera, Alberto, 1973-1975
BOX-FOLDER 58/21	Gómez-Carrillo, Manuel, 1940
BOX-FOLDER 58/22	Goreloff, Clara G. de, 1968
BOX-FOLDER 58/23	Gothelf-Levita, Gerardo, 1941-1947 Graetzer, Guillermo <i>see: Collegium Musicum de Buenos Aires</i>
BOX-FOLDER 58/24	Gradenwitz, Peter, 1949
BOX-FOLDER 58/25	Graffman, Vladimir, 1949-1950 Gramatges, Harold <i>see: Casa de las Américas</i>
BOX-FOLDER 58/26	Grinstein, David, 1948
BOX-FOLDER 58/27	Grosman, Carlos, 1969
BOX-FOLDER 58/28	Grupo de Cámara de Buenos Aires, 1971-1974
BOX-FOLDER 58/29	G. Schirmer, Inc., 1937-1956
BOX-FOLDER 58/30	Guigui, Efrain, 1956 and Gerardo Levy
BOX-FOLDER 58/31	Guinsburg, Juana, 1970-1974
BOX-FOLDER 58/32	Guinsburg, Rodolfo, 1962 <i>See also: Loustaunau, Haydée</i> Guggenheim Memorial Foundation <i>see: John Simon Guggenheim Memorial Foundation</i>
BOX-FOLDER 58/33	Gutierrez, Bolívar, 1957-1958 <i>See also: Servicio Oficial de Difusión Radioeléctrica (SODRE)</i>
BOX-FOLDER 58/34	Gutierrez, Hipólito Felipe, 1977
BOX-FOLDER 58/35	"G" miscellaneous
BOX-FOLDER 58/36	Habschied, José, 1953-1954
BOX-FOLDER 58/37	The Haifa Music Museum, 1969
BOX-FOLDER 58/38	Helm, Everett B., 1945

CORRESPONDENCE, 1923-1978

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 58/39	Heltai, Francisco, 1956
BOX-FOLDER 58/40	Hilsberg, Neya, 1955
BOX-FOLDER 58/41	Holzmann, Rudolph, 1940
BOX-FOLDER 58/42	Hurtado, Leopoldo, 1962-1976
BOX-FOLDER 58/43	"H" miscellaneous
BOX-FOLDER 58/44	Imprenta Litografía Musical Garrot, 1943-1944
BOX-FOLDER 58/45	Indiana University, 1962-1963 <i>See also: Orrego-Salas, Juan</i>
BOX-FOLDER 58/46	Iniesta, Iocasta Kusrow-Corma de, 1962
BOX-FOLDER 58/47	Initiative Committee for an American Center for Jewish Music, 1938
BOX-FOLDER 58/48	Institución José Angel Lamas, Caracas, 1954-1957 <i>See also: Palacios, Inocente</i>
BOX-FOLDER 58/49	Instituto Central de Relaciones Culturales Israel-Iberoamérica, 1969
BOX-FOLDER 58/50	Instituto Científico Israelita en la Argentina, 1930-1974
BOX-FOLDER 58/51	Instituto Científico Judío, 1939-1971
BOX-FOLDER 58/52	Instituto Cinematográfico del Estado, 1942
BOX-FOLDER 58/53	Instituto Cultural Argentino-Israelí, 1953
BOX-FOLDER 58/54	Instituto de Arte Moderno, 1950
BOX-FOLDER 58/55	Instituto de Intercambio Cultural Argentino-Israelí, 1969-1976
BOX-FOLDER 58/56	Instituto de Relaciones Culturales Argentina-U.R.S.S., 1959
BOX-FOLDER 58/57	Instituto Goethe, 1973
BOX-FOLDER 58/58	Instituto Interamericano de Musicología, 1941 <i>See also: Lange, Francisco Curt</i>
BOX-FOLDER 58/59	Instituto Judío Argentino de Cultura e Información, 1951-1969
BOX-FOLDER 58/60	Instituto Lucchelli Bonadeo, 1971
BOX-FOLDER 58/61	Instituto Nacional de Cultura, Caracas, 1970
BOX-FOLDER 58/62	Instituto Nacional de Radio y Televisión, Bogotá, 1965
BOX-FOLDER 58/63	The International Who's Who in Music, 1978

CORRESPONDENCE, 1923-1978

Container

Contents

	ISER <i>see: Seri, José Eduardo</i>
BOX-FOLDER 58/64	Israel Broadcasting Authority, Jerusalem, 1969-1973
BOX-FOLDER 58/65	Iturburu, Córdova, 1946
BOX-FOLDER 58/66	"I" miscellaneous
BOX-FOLDER 58/67	The Jacob Michael Collection of Jewish Music, 1948
BOX-FOLDER 58/68	Jellinek, Lore, 1940-1941
BOX-FOLDER 58/69	Jernek, Carel, 1968
BOX-FOLDER 58/70	The Jewish Agency for Palestine, Department of Education, 1950-1953
BOX-FOLDER 58/71	Jewish Music Council, 1948-1949
BOX-FOLDER 58/72	John Simon Guggenheim Memorial Foundation, 1959
BOX-FOLDER 58/73	Jonas, Manla, n.d.
BOX-FOLDER 58/74	Jospe, Lena, 1940
BOX-FOLDER 58/75	Juventudes Musicales de la Argentina, 1966
BOX-FOLDER 58/76	"J" miscellaneous
BOX-FOLDER 58/77	Kaplan, Sima, 1955-1963
BOX-FOLDER 58/78	Kay, Ernest, 1977
BOX-FOLDER 58/79	Kendall, Kenneth, 1941
BOX-FOLDER 58/80	Kibrick, Salvador, n.d.
BOX-FOLDER 58/81	Knepler, Guillermo, 1963-1965
BOX-FOLDER 58/82	Kletzki, Paul, 1956-1972
BOX-FOLDER 58/83	Koc, Marcelo, 1960-1966
BOX-FOLDER 58/84	Koellreuter, H. J., 1950-1969
BOX-FOLDER 58/85	Koffler, Józef, 1937
BOX-FOLDER 58/86	Korgulia, S., 1924-1925
	Koussevitzky, Fabien <i>see: Sevitzy, Fabien</i>

CORRESPONDENCE, 1923-1978

Container

Contents

BOX-FOLDER 58/87	Kortschak, Hugo, 1937-1938
	Kuper, Emil' see: Cooper, Emile
BOX-FOLDER 58/88	Kuri-Aldana, Mario, 1965-1966
BOX-FOLDER 58/89	"K" miscellaneous
BOX-FOLDER 59/1	Lakond, Wladimir, 1969 See also: Southern Music Publishing Company Inc.
BOX-FOLDER 59/2	Lange, Francisco Curt See also: Instituto Interamericano de Musicología
BOX-FOLDER 59/3	Lawler, Vanett, 1945 See also: Pan American Union
	League of Composers in Israel see: Bar-Am, Benjamin
BOX-FOLDER 59/4	Leeds Music Corporation, 1951
BOX-FOLDER 59/5	Legación de Israel, 1949-1953
BOX-FOLDER 59/6	Legación de la República de Bulgaria, 1963
BOX-FOLDER 59/7	León, María Teresa, 1955 See also: Alberti, Rafael
BOX-FOLDER 59/8	Leonardi, Waldomiro Augusto, 1949
	Levy, Gerardo see: Guigui, Efrain
BOX-FOLDER 59/9	Ley, Salvador, 1960
BOX-FOLDER 59/10	Liceo Municipal, Santa Fé, 1957
BOX-FOLDER 59/11	Lira Espejo, Eduardo, 1967
BOX-FOLDER 59/12	Litvin, Isaac, 1960-1977
BOX-FOLDER 59/13	López-Buchardo, Elena, 1969
BOX-FOLDER 59/14	López-Monte, Heriberto G., 1964
BOX-FOLDER 59/15	Lores, Pedro de, 1957
BOX-FOLDER 59/16	Loustaunau, Haydée, 1961-1976 See also: Guinsburg, Rodolfo
BOX-FOLDER 59/17	"L" miscellaneous
BOX-FOLDER 59/18	Magliani, Mario, 1970
BOX-FOLDER 59/19	Makarov, S., 1927

CORRESPONDENCE, 1923-1978

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 59/20	Malaral, Julio, 1967
BOX-FOLDER 59/21	Malko, Berthe, 1967
BOX-FOLDER 59/22	Malko, Nicolai, 1929-1956
BOX-FOLDER 59/23	Manfred, Ernest F., 1967
BOX-FOLDER 59/24	Mangen, Henri, n.d.
BOX-FOLDER 59/25	Mannuval, E., 1940
BOX-FOLDER 59/26	Martini, Juan Emilio, 1971
BOX-FOLDER 59/27	Martucci, Angel S., 1974
	Masters of Our Day see: Freed, Isadore see: Saminsky, Lazare
BOX-FOLDER 59/28	Mattauch, Hilde, 1956-1961
BOX-FOLDER 59/29	Mattiello, Angel, 1965
BOX-FOLDER 59/30	Melos Ensemble de Buenos Aires, n.d.
BOX-FOLDER 59/31	Mindlin, Adolfo, 1944-1971
BOX-FOLDER 59/32	Ministerio de Cultura de U.R.S.S., 1962
BOX-FOLDER 59/33	Ministerio de Educación y Justicia, Dirección de Cultura, 1951-1972
BOX-FOLDER 59/34	Ministerio de Gobierno, 1964
BOX-FOLDER 59/35	Ministerio de Planeamiento, 1977
BOX-FOLDER 59/36	Ministerio de Relaciones Exteriores y Culto, 1953-1969
BOX-FOLDER 59/37	Ministro Plenipotenciario de Israel, 1949
BOX-FOLDER 59/38	Montero, Juan F., 1965
BOX-FOLDER 59/39	Montés, Tila y John (Duo Montés), 1944-1976
BOX-FOLDER 59/40	Morgulis, Gregorio, 1939
BOX-FOLDER 59/41	Mozarteum Argentino, 1961-1964 See also: Erize, Jeanette Arata de
	Muller, María V. de see: Arte y Cultura Popular
BOX-FOLDER 59/42	Municipalidad de Avellaneda, Comisión de Cultura, 1951

CORRESPONDENCE, 1923-1978

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 59/43	Municipalidad de la Ciudad de Buenos Aires, 1946-1971
BOX-FOLDER 59/44	Municipalidad de Morón, 1954
BOX-FOLDER 59/45	Mundo Israelita, 1944
BOX-FOLDER 59/46	Muchnik, Jacobo, 1983
BOX-FOLDER 59/47	Music Press, Inc., 1946-1948
BOX-FOLDER 59/48	Musikverlag Hans Wewerka, 1966
BOX-FOLDER 59/49	"M" miscellaneous
BOX-FOLDER 59/50	Narké, Víctor de, 1961
BOX-FOLDER 59/51	National Federation of Music Clubs, 1941-1949
BOX-FOLDER 59/52	New Music Edition, 1937-1942 See also: Cowell, Henry
BOX-FOLDER 59/53	New Orleans Philharmonic-Symphony Society, 1956
BOX-FOLDER 59/54	New York City Opera, 1969 See also: Rudel, Julius
BOX-FOLDER 59/55	New York Philharmonic, 1965 See also: Bernstein, Leonard The New York Public Library see: Smith, Carleton Sprague
BOX-FOLDER 59/56	Nicoloff, Peter, 1958-1960
BOX-FOLDER 59/57	Nogueira de Saint-Upéry, Inés, 1944
BOX-FOLDER 59/58	Nudelman, Flora, 1963
BOX-FOLDER 59/59	"N" miscellaneous OAS, Music Division see: Espinosa, Guillermo OEA, Sección Música see: Espinosa, Guillermo
BOX-FOLDER 59/60	Office de Radiodiffusion-Télévision Israélienne, 1973
BOX-FOLDER 59/61	Olivesky, José, 1957-1975
BOX-FOLDER 59/62	Organización de Conciertos Gerard, 1969-1970 Organización de Estados Americanos (OEA), Sección Música see: Espinosa, Guillermo
BOX-FOLDER 59/63	Organización Hebrea Macabi, 1951

CORRESPONDENCE, 1923-1978

Container

Contents

	Organization of American States (OAS), Music Division see: Espinosa, Guillermo
BOX-FOLDER 59/64	Orloff, Adrian, 1942
BOX-FOLDER 59/65	Ormandy, Eugene, 1951
BOX-FOLDER 59/66	Orquesta Sinfónica de Córdoba, 1942-1960
BOX-FOLDER 59/67	Orquesta Sinfónica de México, 1937 See also: Chávez, Carlos
BOX-FOLDER 59/68	Orquesta Sinfónica del Estado, 1951
BOX-FOLDER 59/69	Orquesta Sinfónica Venezuela, 1955-1965
BOX-FOLDER 59/70a	Orrego-Salas, Juan, 1950-1969 See also: Indiana University
BOX-FOLDER 59/71	Ortenberg, Edgar, 1969
BOX-FOLDER 59/70b	Palacios, Inocente, 1954-1974 See also: Institución José Angel Lamas, Caracas
BOX-FOLDER 59/73	Pan American Union, 1946 See also: Lawler, Vanett
BOX-FOLDER 59/74	Paridis, Andreas, n.d.
BOX-FOLDER 59/75	Pasquale, Maria C. de, 1949
BOX-FOLDER 59/76	Peer-Southern Organization, 1972-1978
BOX-FOLDER 59/77	Perceval, Julio, 1941
BOX-FOLDER 59/78	Pérez-Carreño, Camila, 1957
BOX-FOLDER 59/79	The Philadelphia Orchestra Association, 1951 Philadelphia Philharmonic Orchestra see: Ormandy, Eugene
BOX-FOLDER 59/80	Pinette, Jorge, 1952
BOX-FOLDER 59/81	Politikens Forlag, 1948-1961
BOX-FOLDER 59/82	Porat, Josef
BOX-FOLDER 59/83	Prague Quartet, 1966 Prague Symphony Orchestra see: Smetáček, Václav
BOX-FOLDER 59/84	La Prensa, 1946
BOX-FOLDER 59/85	Prix de Composition Musicale Prince Rainier III de Monaco, 1965

CORRESPONDENCE, 1923-1978

Container

Contents

BOX-FOLDER 59/86	Promociones Musicales, 1966-1968
BOX-FOLDER 59/87	Provincia de Buenos Aires, Ministerio de Educación, 1965 See also: García, Blas
BOX-FOLDER 59/88	"P" miscellaneous
BOX-FOLDER 60/1	Quien es Quien en la Argentina, 1961-1973
BOX-FOLDER 60/2	Ralesky, Arminda, 1971-1974 and Moisés Ralesky
BOX-FOLDER 60/3	Ramírez, Ariel, 1972-1973 See also: Sociedad Argentina de Autores y Compositores
BOX-FOLDER 60/4	Ravina, Arturo L., 1966-1970
BOX-FOLDER 60/5	Reis, Mrs. Arthur M., n.d.
BOX-FOLDER 60/6	Rendón, Guillermo, 1963-1964
BOX-FOLDER 60/7	Renison, Herbert, 1963 Reno Philharmonic Symphony Orchestra see: Stone, Gregory
BOX-FOLDER 60/8	Ricordi Americana (G. Ricordi), 1941-1968 See also: Teatro alla Scala See also: Altschuler, David Access point(s): G. Ricordi
BOX-FOLDER 60/9	Riemann Musiklexicon, 1956-1969 Ríos-Reyna, P. A. see: Orquesta Sinfónica Venezuela
BOX-FOLDER 60/10	Ritmo, 1962
BOX-FOLDER 60/11	Roisman, Joseph, 1957-1972
BOX-FOLDER 60/12	Rosenthal, Ernesto, 1963
BOX-FOLDER 60/13	Rozovskii, S., 1935-1937
BOX-FOLDER 60/14	Rubinstein, Arthur, 1951
BOX-FOLDER 60/15	Rudel, Julius, 1969 See also: New York City Opera
BOX-FOLDER 60/16	Rugeles, Ana Mercedes, 1955-1977 and Manuel F. Rugeles
BOX-FOLDER 60/17	"R" miscellaneous
BOX-FOLDER 60/18	Sabsay, Fernando Leonidas, 1953-1974
BOX-FOLDER 60/19	Sachs, Rodolfo, 1942

CORRESPONDENCE, 1923-1978

Container

Contents

	SADAIC <i>see: Sociedad Argentina de Autores y Compositores</i>
BOX-FOLDER 60/20	Sájaloff, Pedro, 1966 <i>See also: Asociación Wagneriana de Buenos Aires</i>
BOX-FOLDER 60/21	Sala, Jorge, 1967-1973
BOX-FOLDER 60/22	Saleski, Gdal, 1941
BOX-FOLDER 60/23	Salgado, Susana, 1973-1977
BOX-FOLDER 60/24	Saminsky, Lazare, 1938-1955 <i>See also: Freed, Isadore</i>
BOX-FOLDER 60/25	Santa-Cruz, Domingo, 1941-1946
BOX-FOLDER 60/26	Sarmiento, Jorge, n.d.
BOX-FOLDER 60/27	Savlavky, Lily, n.d.
	Schirmer, Inc. <i>see: G. Schirmer, Inc.</i>
	Schott's Söhne, Mainz <i>see: B. Schott's Söhne, Mainz</i>
BOX-FOLDER 60/28	Schurjin, Raúl, 1960
BOX-FOLDER 60/29	Schuster, Joseph, 1946
BOX-FOLDER 60/30	Sebastiani de Missair, Pía, n.d.
	Seder, Theodore A. <i>see: The Edwin A. Fleisher Collection</i>
	Seeger, Charles <i>see: Pan American Union</i>
BOX-FOLDER 60/31	Seri, José Eduardo, 1973-1974
BOX-FOLDER 60/32	Serrano Redonnet, Ana, 1963-1968
BOX-FOLDER 60/33	Servicio Internacional Radiofónico Argentino, 1953
BOX-FOLDER 60/34	Servicio Oficial de Difusión Radioelétrica (SODRE), 1952 <i>See also: Gutierrez, Bolívar</i>
BOX-FOLDER 60/35	Servicio Oficial de Radiodifusión, 1958-1969
BOX-FOLDER 60/36	Sevitzky, Fabien, 1953-1967 Access point(s): Koussevitzky, Fabien
BOX-FOLDER 60/37	Shashkin, S., 1962
BOX-FOLDER 60/38	Shawnee Press Inc., 1969-1977

CORRESPONDENCE, 1923-1978

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 60/39	Sherwood Music School, 1963
BOX-FOLDER 60/40	Shul'gin, 1939
BOX-FOLDER 60/41	Siccardi, Honorio, 1937-1960 Simon, Eric see: Gutierrez, Bolívar
BOX-FOLDER 60/42	Singer, Wolff, 1922
BOX-FOLDER 60/43	Singerman, Berta, 1956
BOX-FOLDER 60/44	Sirota, Leo, 1960
BOX-FOLDER 60/45	Slonimsky, Nicolas, 1937-1950
BOX-FOLDER 60/46	Smetáček, Václav, 1968-1972
BOX-FOLDER 60/47	Smith, Carleton Sprague, 1949-1951
BOX-FOLDER 60/48	Sociedad Argentina de Autores y Compositores (SADAIC), 1938-1977 See also: Ramírez, Ariel
BOX-FOLDER 60/49	Sociedad Argentina de Educación Musical, 1969-1970
BOX-FOLDER 60/50	Sociedad de Actores Israelitas en la Argentina y Uruguay, 1943
BOX-FOLDER 60/51	Sociedad Hebraica Argentina, 1939-1969
BOX-FOLDER 60/52	Sociedad Israelita Unión y Fraternidad, 1930 SODRE see: Servicio Oficial de Difusión Radioelétrica
BOX-FOLDER 60/53	Somogyi, Laszlo, 1961
BOX-FOLDER 61/1	Southern Music Publishing Company Inc., 1949-1974 See also: Lakond, Wladimir
BOX-FOLDER 61/2	Sormani, Egbert J., 1969
BOX-FOLDER 61/3	Spalding, Mary, 1955-1965
BOX-FOLDER 61/4	Spiller, Ljerko, 1939-1976
BOX-FOLDER 61/5	Spivak, Raúl, 1945-1958
BOX-FOLDER 61/6	Steinberger, Emil, 1969
BOX-FOLDER 61/7	Sternic, Lázaro, 1960

CORRESPONDENCE, 1923-1978

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 61/8	Stofblat, Nestor, n.d.
BOX-FOLDER 61/9	Stokowsky, Leopold, 1949-1951
BOX-FOLDER 61/10	Stone, David, 1967
BOX-FOLDER 61/11	Stone, Gregory, 1947-1975 Strang, Gerald see: New Music Edition
BOX-FOLDER 61/12	Suárez Urtubey, Pola, 1970 See also: Academia Nacional de Bellas Artes
BOX-FOLDER 61/13	Subsecretaría de Difusión, 1953
BOX-FOLDER 61/14	Szarán, Luis, 1974
BOX-FOLDER 61/15	Szterenfeld, Alejandro, n.d. Conciertos Gama
BOX-FOLDER 61/16	"S" miscellaneous
BOX-FOLDER 61/17	Teatro alla Scala, 1961 See also: Ricordi Americana
BOX-FOLDER 61/18	Teatro Argentino, 1966-1968
BOX-FOLDER 61/19	Teatro Colón, 1943-1969 See also: Calderón, Pedro Ignacio
BOX-FOLDER 61/20	Teatro Excelsior, 1929
BOX-FOLDER 61/21	Teatro IFT, 1960-1963 Temple University, College of Music see: Stone, David
BOX-FOLDER 61/22	Templeton Publishing Co., Inc., 1969
BOX-FOLDER 61/23	Terraza, Emilo, 1958-1965
BOX-FOLDER 61/24	Theodore Presser Company, 1966-1968
BOX-FOLDER 61/25	Thomas Y. Crowell Company, 1945
BOX-FOLDER 61/26	Tiempo, César, 1935-1958
BOX-FOLDER 61/27	Tisbierék, José, 1943 and María Kareska Tisbierék
BOX-FOLDER 61/28	Tortorella, Adalberto, 1966-1976
BOX-FOLDER 61/29	"T" miscellaneous Ugarte, Floro M., see: Teatro Colón

CORRESPONDENCE, 1923-1978

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 61/30	Unidentified
BOX-FOLDER 61/31	Unión de Compositores de la Argentina, 1966-1971 Union Panamericana see: Pan American Union
BOX-FOLDER 61/32	United Kingdom, British Council (Buenos Aires; Santiago), 1944-1945
BOX-FOLDER 61/33	The United States Group for Latin American Music, 1947-1948
BOX-FOLDER 61/34	United States of America, Embassy, 1969
BOX-FOLDER 61/35	United Temple Chorus, 1945
BOX-FOLDER 61/36	Universal Edition, 1950
BOX-FOLDER 61/37	Universidad Central de Venezuela, 1957
BOX-FOLDER 61/38	Universidad de Buenos Aires, 1958 Universidad de Chile see: Orrego-Salas, Juan see: Santa-Cruz, Domingo Universidad de Nariño see: Gotthelf-Levita, Gerardo
BOX-FOLDER 61/39	Universidad de Puerto Rico, 1955
BOX-FOLDER 61/40	Universidad Hebrea de Jerusalem, 1937
BOX-FOLDER 61/41	Universidad Nacional de Cuyo, Escuela Superior de Música, 1972-1973
BOX-FOLDER 61/42	Universidad Nacional de La Plata, 1959
BOX-FOLDER 61/43	Universidad Nacional de Tucumán, 1967
BOX-FOLDER 61/44	The University of Arizona, 1963 The University of Miami Symphony Orchestra see: Sevitzyky, Fabien
BOX-FOLDER 61/45	The University of Texas at Austin, 1976
BOX-FOLDER 61/46	Urteaga, Irma, n.d. Valenti-Ferro, Enzo see: Buenos Aires Musical Valcarengi, Guido see: Ricordi Americana
BOX-FOLDER 61/47	Venier, Bruno, 1967-1975
BOX-FOLDER 61/48	Verson, Cara, 1940

CORRESPONDENCE, 1923-1978

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 61/49	Vicuña, Magdalena, 1969
BOX-FOLDER 61/50	Viñao, Alejandro, 1975-1976
BOX-FOLDER 61/51	Victoria, Marcos, 1964
BOX-FOLDER 61/52	Voz Hebrea, 1933
BOX-FOLDER 61/53	Vronsky, 1951 and Babin Note: piano duet
BOX-FOLDER 61/54	"V" miscellaneous
BOX-FOLDER 61/55	Wainer, Jacobo, 1953-1969
BOX-FOLDER 61/56	Waldo, Elisabeth, 1948
BOX-FOLDER 61/57	Wagner, Werner, 1950
BOX-FOLDER 61/58	Warshaver, Josefina, 1953
BOX-FOLDER 61/59	Wewerka, Hans, 1966
BOX-FOLDER 61/60	Who's Who in the Western Hemisphere, 1943
BOX-FOLDER 61/61	Who's Who in World Jewry, 1962
BOX-FOLDER 61/62	Wieczorek, Marian, 1976
BOX-FOLDER 61/63	Williams, Ronald R., 1972
BOX-FOLDER 61/64	Wislocki, Stanislaw, n.d. and Isabelle Wislocki
BOX-FOLDER 61/65	The World Who's Who of Musicians, n.d.
BOX-FOLDER 61/66	"W" miscellaneous
BOX-FOLDER 61/67	Yost, Ricardo, 1969
BOX-FOLDER 61/68	"Y" miscellaneous
BOX-FOLDER 61/69	Zabaleta, Nicanor, 1956
BOX-FOLDER 61/70	Zajac, Enrique, 1944-1955
BOX-FOLDER 61/71	Zubrinsky, Rodolfo, 1958-1968
BOX-FOLDER 61/72	Zubrinsky, Valentín, 1961-1965

CORRESPONDENCE, 1923-1978

Container

Contents

BOX-FOLDER 61/73	Zydowskie Towarzystwo Muzyczne, 1936
BOX-FOLDER 61/74	"Z" miscellaneous
BOX-FOLDER 62/1-32	Pupils, 1923-1978
BOX-FOLDER 62/1	Bigotti, Magdalena, 1976
BOX-FOLDER 62/2	Bluwol, Osvaldo M., 1976
BOX-FOLDER 62/3	Borghi, Néida, C., 1972-1977
BOX-FOLDER 62/4	Cambareri, Alberto, 1965
BOX-FOLDER 62/5	Campana, José Luis, 1973-1977
BOX-FOLDER 62/6	Carmona, Ana María, 1964
BOX-FOLDER 62/7	Castro, Marta R[edoano] de, 1961
BOX-FOLDER 62/8	Cerrutti, Ernesto, 1969-1971
BOX-FOLDER 62/9	Criscuolo, María Teresa, 1961-1972
BOX-FOLDER 62/10	Crüse, Hugo, n.d.
BOX-FOLDER 62/11	Curutchet de Val, Leonor María, 1966-1968
BOX-FOLDER 62/12	Di Giacomo, María J., 1969
BOX-FOLDER 62/13	Figuerola, Oscar A., 1972
BOX-FOLDER 62/14	Freccero, Susana Elisa, 1969
BOX-FOLDER 62/15	Giaimo, José Alberto, 1975
BOX-FOLDER 62/16	Gollhardt, Werner, 1963
BOX-FOLDER 62/17	Grünberg, Sonia, 1976
BOX-FOLDER 62/18	Kauderer, Emilio, 1974
BOX-FOLDER 62/19	Kohau, Pablo, 1974
BOX-FOLDER 62/20	Litwin, Mario, 1973
BOX-FOLDER 62/21	López, Carlos, 1957
BOX-FOLDER 62/22	Piñeiro Sorondo, Martha, 1955-1957

CORRESPONDENCE, 1923-1978

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 62/23	Rapoport, Oswaldo, 1943
BOX-FOLDER 62/24	Reynaud, Héctor Sergio, 1955-1967
BOX-FOLDER 62/25	Romano, Jacobo, 1954-1957 <i>See also: Zulueto, Jorge</i>
BOX-FOLDER 62/26	Spitalnik, Ismael, 1945
BOX-FOLDER 62/27	Teseo, René, 1975
BOX-FOLDER 62/28	[Unidentified]
BOX-FOLDER 62/29	Valverde, Myriam, 1965-1967
BOX-FOLDER 62/30	Winnik, Jorge, 1961
BOX-FOLDER 62/31	Zulueto, Jorge, 1954 <i>See also: Romano, Jacobo</i>
BOX-FOLDER 62/32	Miscellaneous
BOX 62/33-40	WRITINGS, 1940-1987 Includes articles, awards, speeches, catalog, radio and television scripts by Jacobo Ficher and lectures given by others about Ficher. Arranged alphabetically by subject.
BOX-FOLDER 62/33	Argentinean music and musicians
BOX-FOLDER 62/34	Awards and acceptance speeches
BOX-FOLDER 62/35	Catalog of works
BOX-FOLDER 62/36	Jacobo Ficher on himself
BOX-FOLDER 62/37	Lecture on Heitor Villa Lobos
BOX-FOLDER 62/38	Radio and television broadcasts
BOX-FOLDER 62/39	Tel-Aviv trip, 1969
BOX-FOLDER 62/40	Writings by others about Jacobo Ficher
BOX-FOLDER 54/2 BOX-FOLDER 63/1-9 MAP-CASE MapCas C/ Dwr 6	PROGRAMS, 1919-1997 Includes printed programs and photocopies of programs. Arranged chronologically.
BOX-FOLDER 54/2	1919

PROGRAMS, 1919-1997

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 63/1	1939-61
BOX-FOLDER 63/2	1962-64
BOX-FOLDER 63/3	1965
BOX-FOLDER 63/4	1966
BOX-FOLDER 63/5	1967
MAP-CASE MapCas C/ Dwr 6	1968
BOX-FOLDER 63/6	1968-70
BOX-FOLDER 63/7	1971-73
BOX-FOLDER 63/8	1974-Feb. 1978
BOX-FOLDER 63/9	1979-97
BOX 64-68	SCRAPBOOKS, 1914-1990 Includes concert programs, letters, clippings and critical reviews. Arranged chronologically.
BOX 64	No. 1, 1914-34
BOX 65	No. 2, 1934-40
BOX 66	No. 3, 1940-49
BOX 67	No. 4, 1950-66
BOX 68	No. 5, 1966-90